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THE

FEDERAL HARMONY:

IN THREE PARTS.

CONTAINING,

I. AN INTRODUCTION to the Grounds of MUSICK.
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Compiled for the Uſe of SCHOOLS and SINGING SOCIETIES.

O Praiſe ye the LORD, prepare your glad Voice: In our Great CREATOR, let Iſr'el Rejoice Pſalm CXLIX.

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INTRODUCTION

TO THE GROUNDS OF MUSICK.

PART I.

Of the SCALE *of* MUSICAL NOTES *commonly called the* GAMUT.

THE Gamut is the lines and ſpaces marked with the Letters A, B, C, D, &c. whereon Muſick is written. The Letters are the Names by which thoſe lines and ſpaces are called.

When Notes aſcend above, or deſcend below the Stave, a Ledger line is added whoſe Name is readily known by attending to the order of the Letters: for if a Ledger line be added above the Stave in Tenor or Treble, where the upper ſpace is named G, its Name muſt undoubtedly be A, the ſpace then next above B, and if another Ledger line were added above the firſt (as is ſometimes the Caſe) its Name will be C, and ſo on. The ſame Rule holds good with regard to the other Parts.

The Parts of Church Muſick are commonly Four, viz, *Treble*, *Tenor*, *Counter*, and *Baſs*. The Letters are placed on the *Treble* and *Tenor* Stave in the following Order.

Treble and *Tenor*.

G	Sol.
F	Fa.
E	La.
D	Sol.
C	Fa.
B	Me.
A	La.
G	Sol
F	Fa.
E	La.
D	Sol.

The *Treble* and *Tenor* cliff is the ſame. It is always placed on G, the lower line but one in the *Treble* and *Tenor* ſtave and is therefore called the *G Cliff*, & is thus marked,

Counter.

A	La.
G	Sol
F	Fa.
E	La.
D	Sol.
C	Fa.
B	Me
A	La.
G	Sol
F	Fa.
E	La.

The *Counter* cliff thus marked, is called the *C Cliff* being always placed on that letter, which is the middle line of the *Counter* ſtave and is now uſed only for this part of muſick.

Baſs.

B	Me.
A	La.
G	Sol
F	Fa.
E	La.
D	Sol.
C	Fa.
B	Me
A	La.
G	Sol.
F	Fa.

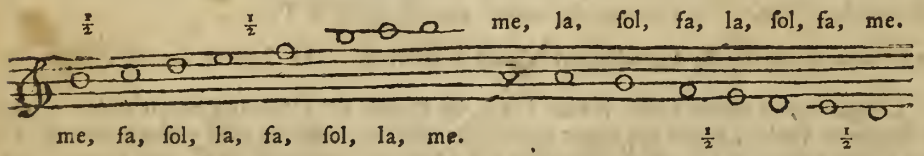
The third and laſt cliff is the *F Cliff*, uſed only in *Baſs*, and always placed on F, the upper line but one in the *Baſs* Stave and is thus marked

N. B. The above five lines are called a Stave

If either of the Cliffs be moved to another line or ſpace, the letters in the order before placed, muſt all move with it ; but in modern Compoſitions this ſeldom or ever happens.

Although there are more than ſeven places on the ſtave to be named by letters, yet there are but ſeven letters uſed, every eighth being the ſame repeated, and they always keep the ſame Order ; wherever G is found, the next letter above is A, the next B, and ſo on, always reckoning both lines aud ſpaces.

All notes of Muſick which repreſent ſounds, are called in ſounding of them, by four Names only, viz. *Me, fa, ſol, la.** *Me,* is the leading note, and when that is found, the notes on the lines and ſpaces above are called *fa, ſol, la, fa, ſol, la* ; and thoſe below *me, la, ſol, fa, la, ſol, fa* ; after which *me* will come again ; as in the following example of the *Treble* or *Tenor*.



In *Counter* and *Baſs*, after finding *me*, the other notes are named in the ſame order.

There are ſaid to be but *ſeven* natural ſounds, every eighth ſound being the ſame, and is called an *Octave* ; therefore theſe ſounds are repreſented by only *ſeven* letters. The ſounds are called in Muſick *tones*, five of them are called whole tones, and two of them ſemitones (or half tones). The ſemitones are between B and C, and between E and F, as marked in the foregoing Example.

Although this is the natural ſituation of the Semitones, yet their places on the ſtaves, are very often altered by flats and ſharps ; therefore obſerve that the *natural* place for *me*, is, in all parts of muſick, on that line or ſpace of the ſtave which is called B :

But if B be flat, *me* is in - - - - - - E		If F be ſharp, *me* is in - - - - - F	
B and E be flat it is in - - - - - A		F and C be ſharp, it is in - - - - - C	
B, E, and A be flat, it is in - - - - D		F, C, and G be ſharp, it is in - - - - G	
B, E, A, and D be flat, it is in - - - - G		F, C, G, and D be ſharp, it is in - - - - D	

As in the following Example, viz.

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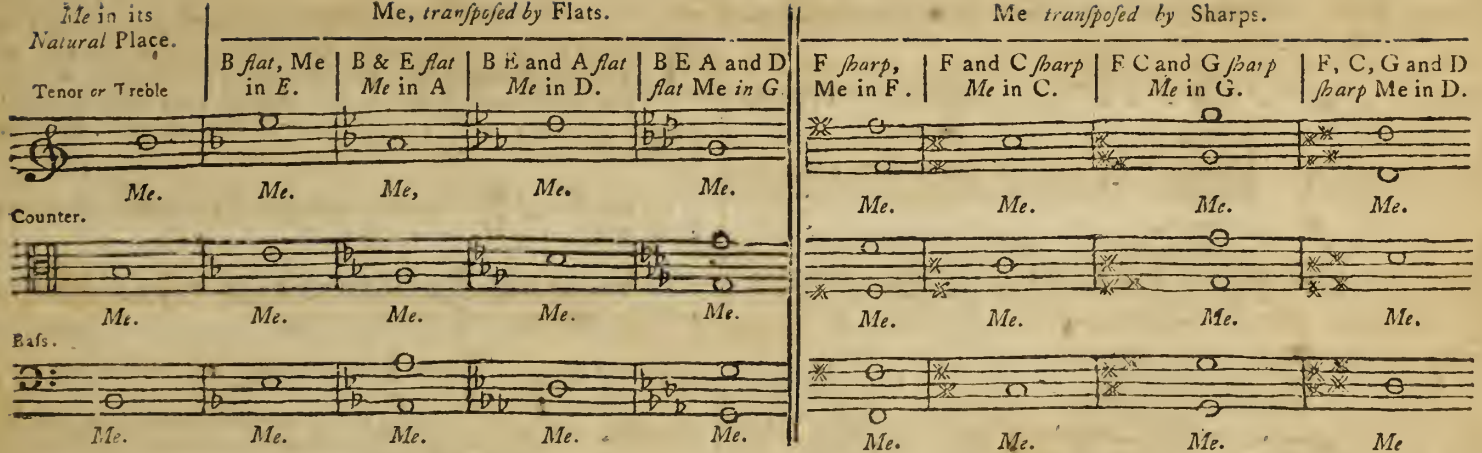
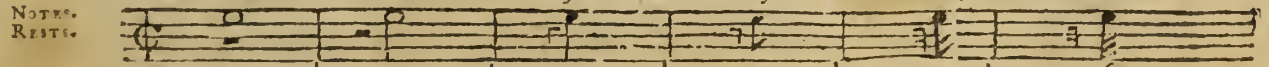
* *Me,* is commonly written *mi*, but I have called it *me* through the whole of this Introduction.



When B is flatted it makes a *whole* tone between B and C, and leaves only *half* a Tone between E and F, consequently but *half* a tone between A and B. The reason of this is the alteration of *me*; for, find *me* where you will, the notes *above*, are called as before observed, *fa*, *sol*, *la* &c. and *below*, *la*, *sol*, *fa*, &c. and the two semitones are always found between *me* and *fa* and *la* and *fa*.

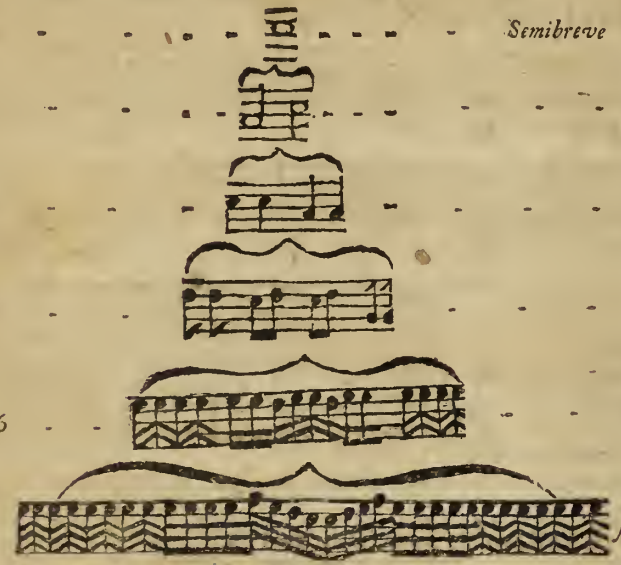
A distinction should always be made between the sounds of *B-me* and *C-fa*: Many are apt to strike *B-me*, as high as *C-fa*, in sharp keyed tunes, which injures the Composition.

The NAMES *and* MEASURES *of the* NOTES *used in* MUSICK, *with their* RESTS.



1.	2	3.	4	5.	6.
Semibreve.	*Minim,*	*Crotchet,*	*Quaver,*	*Semiquaver,*	*Demisemiquaver,*
1 Bar.	$\frac{1}{2}$ Bar.	$\frac{1}{4}$ Bar.	$\frac{1}{8}$ Bar.	$\frac{1}{16}$ Bar.	$\frac{2}{32}$

The following SCALE will shew at one View the *Proportion* one Note bears to another.



EXPLANATION *of the* SCALE.

THESE Scales comprehend ſix muſical *Notes*, with their reſt, and the proportion they bear to each other.

1. The *Semibreve*, is now the longeſt note uſed in muſick, though anciently it was the ſhorteſt. It is the meaſure note and guideth all others.

2. The *Minim*, is but half the length of the Semibreve and has a tail to it.

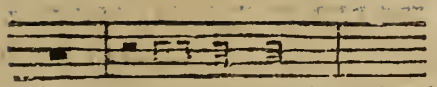
3. The *Crotchet*, is but half the length of the minim, and has a black head.

4. The *Quaver*, is but half the length of the crotchet having one turn to its tail, which is crooked ſometimes one way and ſometimes another, thus,

5. The *Semiquaver*, is half the length of the quaver, having two turns to its tail, which turns are crooked as variouſly as that of the quaver

6. The *Demiſemiquaver*, is half the length of the Semiquaver, and has three turns to its tail, crooked like thoſe of the Semiquaver.

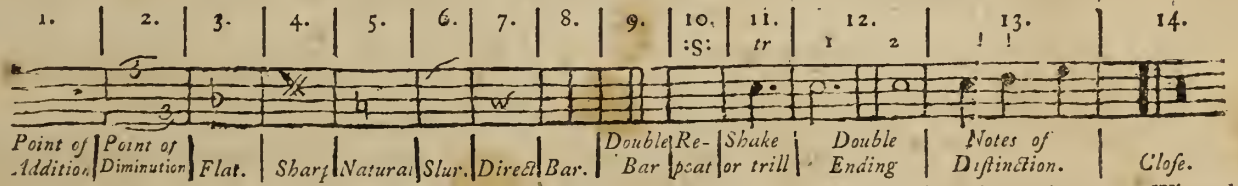
Theſe notes are ſounded ſometimes quicker, and ſometimes ſlower, according to the ſeveral moods of Time hereafter to be explained; the Notes of themſelves always bear the ſame proportion to each other whatever the Time may be.

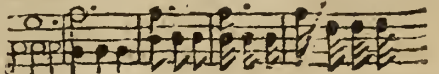
All *Reſts*  are notes of ſilence, which ſignify that you muſt reſt or keep ſilent, ſo long time as it takes to ſound the notes they repreſent: Excepting the *Semibreve Reſt*, which is called the *Bar Reſt*, always filling a bar, let the mood of time be what it may.

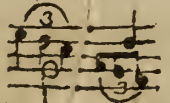
Reſts alſo help to fill bars at the beginning and end of tunes.

Beſides theſe Reſts there are others, made uſe of in inſtrumental Muſick, which are as follow

Of other CHARACTERS *uſed in* MUSICK *and their* USES.



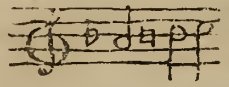
THE *Point of Addition* ſet at the right hand of any Note, adds to the time of that note half as much as it was before. When this point is ſet to a ſemibreve, it is as long as three minims, &c. as for example, 

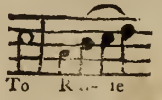
2. A *Figure* of 3 or *Diminution*, ſet over or under any *three* notes, ſhews that they muſt be reduced to the time of *two* notes of the ſame kind, as for example,  which ſhews that when this figure is ſet over *three* crotchets they muſt be ſung in the time of *one* minim, and *three* quavers with this figure, in the time of *one* crotchet.

3. A *Flat* ♭ is a mark of *Depreſſion*, and cauſeth any note before which it is placed to be ſounded *half a tone lower* than if the flat was not there; and when a flat is ſet at the beginning of a ſtave, it has the influence of *flatting* all ſuch notes as happen to be on that line or ſpace through the whole ſtrain, unleſs regulated by the intervention of Sharps or Naturals, which anſwer only for thoſe notes where thoſe naturals or ſharps are placed, and reſpect the tone of thoſe notes only, but do not alter their names.

4. A *Sharp* ♯ is a mark of *Elevation*, juſt the reverſe of the flat, and raiſes all the notes before which it is placed, *half a tone higher*: If ſet

at the beginning of a ſtave, it ſharpens or raiſes every note on that line or ſpace throughout the ſtrain except contradicted by flats or naturals.

5. A *Natural* ♮ is a mark of *Reſtoration*, which being ſet before any note, that was made flat, or ſharp, at the beginning of the ſtave reſtores it to its natural tone, as for example,  Here you may ſee that B is made flat at the beginning of the ſtave, but the note which ſtands on B muſt be ſung as if there had been no flat there, becauſe it is reſtored by the *Natural* placed before it.

6. A *Slur* or *Tie*, links any number of notes together which ſhould be ſung to *one* ſyllable * as for example, 

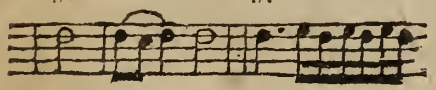
7. A *Direct*, ☞ is placed only at the end of lines, to direct the performer to the place of the firſt note, in the next line.

8 A *Bar*, 𝄀 is uſed to divide the muſick according to the meaſure note, into equal parts.

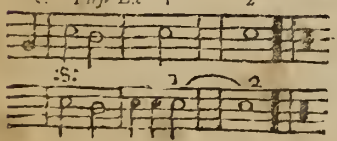
9. A *Double Bar*, 𝄁 ſhews the end of a ſtrain, and in modern muſick, is commonly preceded by a *Repeat*.

10. A *Repeat* 𝄆 ſhews that a *part* of the tune is to be ſung *twice*, beginning the ſecond time of ſinging, at the note over which it is placed, and ending at the next *Double Bar* or *Cloſe* : Therefore having ſung that part once, you muſt immediately ſing it again.

11. A *Shake* or *trill*, is, or ought to be placed over any note that is, or ought to be ſhaken, ſomething like the following.

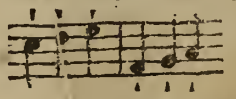


This is called one of the graces in muſick ; but unleſs it is well done it had better be unattempted by the performer, and ſung plain. Notes may ſometimes be *graced*, but not *diſgraced*. Obſerve that a note cannot be ſhaken without breaking of it to pieces, as in the example : See the minim marked with a *tr.* and the example how to perform it.



Second Example.

Informs the ſinger, that the note under figure 1, is ſung *before* the repeat, and the note under 2 muſt be ſung the *ſecond* time, omitting the note under figure 1. But if the notes be tied, as in the ſecond example, then *both* notes are ſung the *ſecond* time

13. Such notes as have *Marks of Diſtinction*, placed over or under them, thus,  ſhould be ſounded very diſtinct, and with ſome emphaſis.

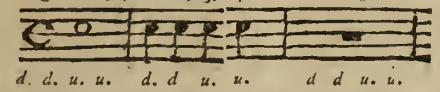
* In ſinging ſlurred notes in words great care ſhould be taken to pronounce the words properly, for which purpoſe obſerve theſe directions : Keep your lips and teeth aſunder from the beginning to the end of the ſlur, warble the notes in your throat, ſliding eaſily from one ſound to another, without any kind of hitch or jolt (which is too often practiſed) and if poſſible do not ſtop to take breath until you have done; otherwiſe you break the ſlur, and ſpoil the pronunciation.

14. A *Close*, is two, three, or four bars together, which shew the tune to be ended.

Of the various MOODS *of* TIME *used in* PSALMODY.

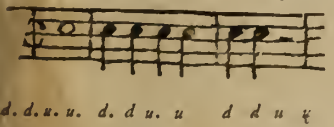
NINE different Moods of Time are now used in Psalmody, *four* of which are called *Common time* viz. *Adagio, Largo, Allegro* and 2, 4, or 2 *Fours*, and are thus characterized at the beginning of tunes or strains, *viz.*

These four are called common time because they are measured by even numbers, as 2, 4, 8, &c. *Adagio* denotes a very slow movement: It has a semibreve for its measure note; every bar containing that or other notes or rests amounting to the same quantity of time; so in the example following, a semibreve fills the *first* bar; the *second* bar is filled by *four* crotchets; the *third* bar by a semibreve rest. In order to give these notes and rests their proper regular time, a motion of the hand is necessary, which is called *Beating of time* every motion, or swing of the hand, is called a *Beat*. This mood has *four* beats in a bar, which should be beaten *two* down and *two* up. in the following manner.

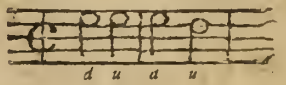


First, lightly strike the ends of your fingers; *Secondly* the heal of your hand; *thirdly*, raise your hand a little and shut it partly up: *Fourthly*, raise it still higher and throw it open at the same time, which completes the bar. It is best to distinguish the third motion from the fourth, by shutting or opening the hand. Every bar in this mood of time is performed in the like manner. Each beat should exactly be one second of time.

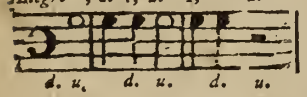
Largo, the *second* mood in common time, has likewise a semibreve for its measure note, and contains notes or rests to that amount, in each bar. This also has *four* beats to a bar, performed in the same manner as Adagio, only one quarter quicker, or *four beats* in the time of *three seconds*.



Where the musick, in *Largo* consists chiefly of minims, sometimes but *two* beats are given to a bar.

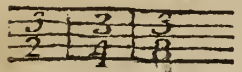


Allegro, the *third* common time mood, has alſo a *ſemibreve* for its meaſure note, and contains notes or reſts to that amount, in each bar; but has only two beats to a bar, which are *one* down and *one* up, allowing one ſecond to each beat, as in this example, viz.

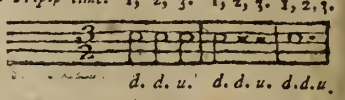


The *fourth* common time mood 2, 4, or 2 *fours* has a minim for its meaſure note, and notes or reſts to that amount in each bar; it has alſo *two* beats to a bar, *one* down and *one* up. *Four* beats in this time are performed as quick as *three* in *Largo*, when four beats are given to *that* mood of time.

The next moods of time in order, are called *Triple time* moods, of which there are *three* viz, 3 *Twos* 3 *Fours* and 3 *Eights*. They are called *Triple* becauſe they are meaſured by odd numbers, each bar containing either *three* minims, *three* crotchets, or *three* quavers; *two* of which muſt be ſung with the hand down and *one* up. The marks of triple time are thus ſet at the beginning of ſtaves.

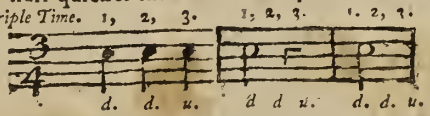


The *firſt* 3 *Twos* contains *three* minims, or *one* pointed ſemibreve, or other Notes which meaſure equal to them in a bar; which are ſung in the time of three ſeconds, *two* beats down, and *one* up, as for example.

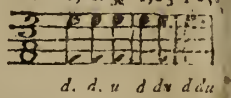


N. B. A minim in 3 *twos* is performed in the ſame time as a crotchet in the firſt mood of common time.

The *ſecond* mood of triple time, 3 *fours* contains *three* crotchets, or other notes or reſts equivalent, in a bar which has *three* beats *two* down and the other up, one half quicker than the firſt triple time mood: A crotchet in this time is equal to a crotchet in the ſecond mood of common time.

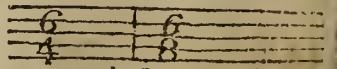


The *third* triple time mood, has *three* quavers, or one pointed crotchet, or other notes or reſts equivalent, in a bar; has alſo *three* beats to a bar, but they are performed twice to one as quick as in the mood laſt mentioned.

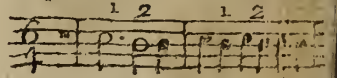


The two remaining moods are called *Compound Moods*; being compounded of common and triple meaſure; of common, as the bar is divided equally, the fall being equal to the riſe, and of the triple, as each half of the Bar is threefold.

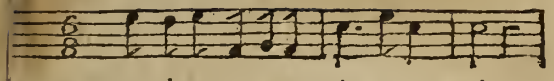
The two compound moods are diſtinguiſhed at the beginning of ſtaves, thus,



The *firſt*, 6 *fours*, contains *ſix crotchets* in a bar, or other notes or reſts equivalent, which are ſung in the time of *two* ſeconds, aud by *two* equal beats, one down & one up, as in the example following

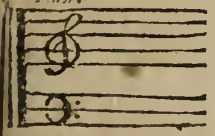


2. Comp. Mood. 1, 2, 1, 2, 1, 2,



The *second* compound mood, contains *six quavers*, in a bar; has alſo *two* beats to a bar, one down and one up. A beat in this mood has the ſame time as the ſecond in common time called *Largo**

Tenor.



Baſs.

Of the BRACE.

THE ſeveral parts of a piece of muſick, which are ſung together, are ſhewn by a *Brace*, placed at the beginning of the ſtaves, as in the example. If *two* parts only are ſung together, the brace or *two* perpendicular lines incloſe the two ſtaves; and if three parts are ſung together, then the brace is extended to encloſe *three*, and ſo of *four*.

---

* Mr. Reed, in treating of the ſeveral Moods of Time, writes as follows: "The figures in the examples placed over the bars ſhew the number of beats in each bar, and the letters placed under the bars ſhew how they are to be beat, viz. the letter *d* ſhews when the hand muſt go *down*, and the letter *u* when it muſt riſe *up*.

The bar reſt is properly ſo called becauſe it is allowed to fill a bar in all moods of time

Obſerve here——That the hand falls at the beginning and riſes at the end of every bar in all moods of time.

That in the Adagio and Largo moods a ſemibreve is four beats, a minim two, a crotchet one, a quaver half, &c.

That in the Allegro and 3, 2, moods, a ſemibreve is two beats, a minim one, a crotchet half, &c.

That in the 2, 4; 3, 4; 3, 8, and 6, 8, moods a ſemibreve cannot be uſed, becauſe it will more than fill a bar.

That in 2, 4, and 3, 4, a minim is two beats, a crotchet one, and a quaver half, &.

That in 3, 8, where a minim cannot be uſed, a crotchet is two beats, a quaver one, &c.

That is 6, 4, a pointed minim is one beat crotchets three at a beat, &c.

That in 6, 8, a pointed crotchet is one beat, quavers three at a beat, &c.

Obſerve alſo——That in thoſe moods of time which are not marked with figures, a ſemibreve fills a bar; but in all thoſe moods which are marked with figures, the upper figure expreſſes a certain number of notes of ſome kind which fill a bar, and the under figure ſhews how many of that kind of notes are equal to a ſemibreve; ſo in the mood marked $\frac{3}{2}$ the upper figure being 3 ſhews that three notes of ſome kind will fill a bar in that mood, the under figure 2, ſhews that two of them are equal to a ſemibreve; now two minims are equal to a ſemibreve, therefore three minims fill a bar in that mood of time. The ſame rule holds good with regard to the other moods marked with figures.

The performing the ſeveral moods in their proper time, is a matter which ſhould be well attended to: And yet ſingers often fail in this point. That ſome moods are quicker and ſome ſlower, all agree, yet ſome will ſing every mood alike or ſo near alike that the difference is ſcarcely perceptible. This in many pieces eſpecially in ſuch as change from one mood to another, entirely fruſtrates the deſign of the compoſer and ruins the muſick. Others again will ſing all moods too ſlow: This is ſo common that many perſons who profeſs to be good ſingers will ſcarcely allow it to be an errour. It is generally moſt prevalent in thoſe companies where the ſpirit of muſick is upon the decline, and the ſingers grown dull and indifferent

Of CHUSING NOTES.

NOTES are often ſet immediately over each other in the ſame ſtave and bar, only *one* of which is to be ſounded by the ſame perſon; the ſinger may ſound which or them he pleaſes: If two perſons are ſinging the ſame part, one of them may take the *upper* note and the other the *lower* note

Example of Chuſing Notes,

Notes ſet an *eighth* below the common *Baſs*, are called the *Ground Baſs*. Reſts are often placed over each other but the time of *both* is to be reckoned

Of the ſeveral CONCORDS *and* DISCORDS, *both perfect and imperfect*,: From *Tanſur*'s Royal Mel.

THERE are but four *Concords*, in muſick, viz. the *Unijon*, *Third*, *Fifth* and *Sixth*; (their *Eighths* or *Octaves* are alſo meant.) The *Uniſon* is called a *perfect cord*; and commonly the *Fifth* is ſo called; but the *Fifth* may be made *imperfect* if the compoſer pleaſes.

—The *Third* and *Sixth* are called *imperfect*; their *cords* not being ſo full, nor ſo ſweet as the *perfect*: But, in four parts, the *Sixth* is often uſed inſtead of the *Fifth*, in ſome certain place, when the *Fifth* is left out; ſo in effect, there are but three *concords*, employed together, in *Compoſition*.

N. B. The meaning of the word *imperfect*, ſignifies, that it wants a *ſemitone* of its *perfection*, to what it does when it is perfect; for, as the *leſſer*, or *imperfect Third*, includes but three *half tones*; the *greater* or *major Third*, includes four *half tones*, &c.

---

about ſinging; they will then drag on heavily through a piece of muſick, and render it not only a burden to themſelves, but diſagreeable to all who hear them. On the other hand ſome may err by beating time too faſt: this error is ſometimes found in perſons who have too great a ſhare of oſtentation. To enable young ſingers and young teachers of muſick to avoid all theſe errors, and to give each mood its proper time, I have added the following directions.

Take a leaden ball, the ſize whereof is immaterial; about an inch in diameter is as well as any: Suſpend it by a ſmall tight cord in ſuch a manner as that it may ſwing each way without interruption, and for the ſeveral moods of time, let the length of the cord from the centre of the ball to the pin or nail from which it is ſuſpended be as follows:

For the Adagio, Allegro, 3, 2. and 6, 4, moods,	$37\frac{2}{61}$	Inches.
For the Largo, 3, 4 and 6, 8 moods,	$22\frac{1}{20}$	——
For 2, 4 —— —— ——	$12\frac{4}{10}$	——
For 3, 8 —— —— ——	$5\frac{1}{2}$	——

Then for every ſwing or vibration of the ball, i. e, every time it croſſes the perpendicular line, or place of its natural ſituation when at reſt, count one beat, and for the different moods of time according to the different lengths of the cord as expreſſed above. This is ſo eaſy a way of aſcertaining the true time for each mood, it is preſumed no one who deſigns to be a ſinger will think it too much trouble to make trial of it.

Theſe moods are however, ſometimes varied from their true time, by arbitrary words, ſuch as quick, ſlow, &c. being placed over the Tune or Anthem, in which caſe no certain rules can be given, the following general directions however may not be amiſs.

When the term ſlow occurs, let the muſick be performed about one ſixth ſlower than the true time, and when the term very ſlow occurs about as much ſlower ſtill, and contrary for terms quick and very quick.

The *Diſcords* are a *Second* a *Fourth*, and a *Seventh*, and their *Octaves*; though ſometimes the *greater Fourth* comes very near to the *ſound* of an *imperfect cord*, it being the ſame in *ratio* as the *minor Fifth*. But I will ſet you

An Example *of the ſeveral* Concords *and* Diſcords, *with their* Octaves *under them.*

	CONCORDS.				DISCORDS.			
Single cords—	1.	3.	5.	6.	2.	4.	7.	
Their *Octaves* or *Eighths*—	8	10	12	13	9	11	14	&c.
	15	17	19	20	16	18	21	
	22	24	26	27	23	25	28	

N. B. That if a *voice* or *inſtrument*, could reach to ten thouſand *Octaves*, they are all counted as one in nature.

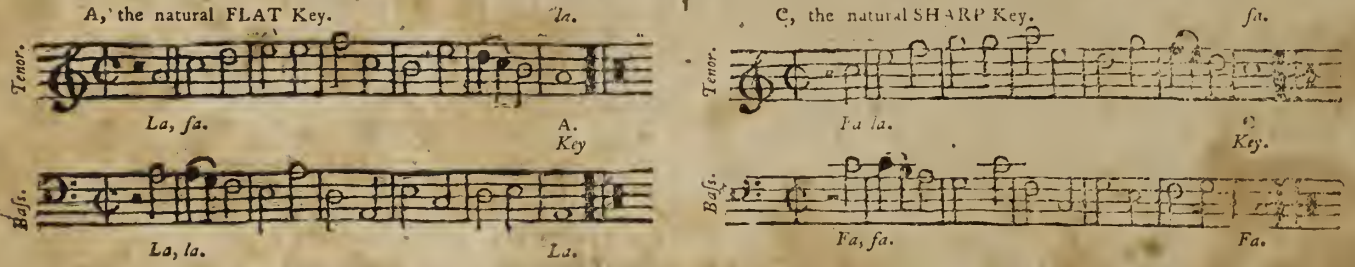
Every *Eighth*, or *Octave* contains *twelve* ſemitones, the *five whole* tones being divided into *ſemitones* and the two *natural* ſemitones, make the twelve. The following is an example.

An Octave contains 12 ſemitones.		
G	8th.	12
f 𝄪 or g ♭	𝄪7th.	11
F	7th.	10
E	𝄪6th.	9
e ♭ or d 𝄪	♭6th.	8
D	5th.	7
c 𝄪 or d ♭	𝄪4th.	6
C	4th.	5
B	𝄪3d.	4
b ♭ or a 𝄪	♭3d.	3
A	𝄪2d.	2
g 𝄪 or a ♭	♮2d.	1
G	uniſon	0

In this ſcale of *ſemitones*, the lower line G is made the foundation from which the others are reckoned, and is therefore called a *Uniſon*, becauſe one and the ſame ſound is a uniſon. The right hand column of figures ſhews the number of ſemitones between G at the bottom and each of the other letters, both in their natural ſituation, and when made flat or ſharp. Next above G you will find G ſharp or A flat, which is called a flat ſecond, containing but one ſemitone; the next is A, which is a ſharp ſecond, containing two ſemitones; the next is B flat, or A ſharp, which is a flat third, containing three ſemitones; the next is B, which is a ſharp third, containing four ſemitones; the next is C, which is a fourth, containing five ſemitones, &c. &. The flat ſecond, third, ſixth, and ſeventh, are called leſſer ſeconds, thirds &c. and the ſharp ſecond, third, fourth, ſixth and ſeventh, are called greater ſeconds, thirds, &c. which is the common diſtinction, and the greater always contains a ſemitone more than the leſſer.

Of the KEYS *uſed in* MUSICK.

IN Muſick there are only two *natural* or primitive Keys ; one of which is cheerful, and called *ſharp* ; the other melancholy and called *flat*. C is called the ſharp Key, and A the flat Key. Without the aid of flats and ſharps placed at the beginning of ſtaves no tune can rightly be formed on any other than *natural* keys. Flats and ſharps placed at the beginning of ſtaves tranſpoſe B♮me, the centre and maſter note, together with all the reſt in their order, and by forming what are called *artificial keys*, bring the ſame effect as the two natural keys. The reaſon why the two natural keys are tranſpoſed by flats and ſharps at the beginning of the ſtaves, is to bring them within the compaſs of the voice. The laſt note in the Baſs is the *key note*, and is immediately *above*, or *below me* ; if above, it is a ſharp key ; and if below, it is a flat key ; or in plainer term —all tunes are either on a *ſharp* or a *flat* key ; if the laſt note of the Baſs, or *key note* is named *fa*, then it is a ſharp key ; but if it is named *re*, then it is a flat key. The *key* note can never properly be *me* or *ſol*. The reaſon why one tune is on a ſharp, lively key, and another on a flat melancholy one, is that every third, ſixth and ſeventh in the ſharp key, is half a tone higher than in the flat key. See the following example of the two keys.



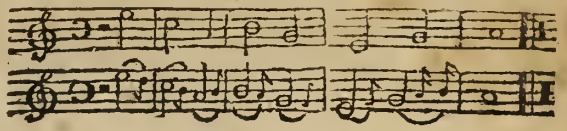
Of LEADING NOTES.

THE Appogiatura, or leading Note, ſerves for the arriving more gracefully to the following note, either riſing or falling, and muſt be dwelt on according to the length of the note it is made of ; ſometimes it is uſed as a preparation to a trill, and is expreſſed as an intermediate note, or notes : As for example.

N. B. Obſerve the *little notes* are not reckoned in time, and are only to be ſoftly touched, or ſounded.

Of TRANSITION.

MR. REED has written so concisely on Transition, that it seems best to give his own words and example, which are as follow viz. "The *little notes* slurred to the minims must not be considered as adding any thing to the time, the bars being full without them, but only as notes to lead the voice from one sound to another, and if sounded at all, must be sounded as much softer than the minims as they are smaller. Transition is nothing but sliding gracefully from one note to another: But singers should be exceedingly careful to deviate as little as possible from the true sound of a note, because in going off from the true sound they will undoubtedly make discords where the composer did not design to have any, and then perhaps the composition will be despised, because the performers are faulty.

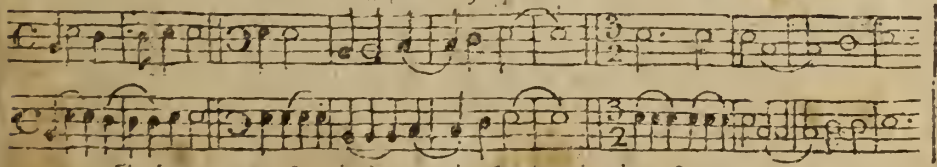


"N. B. Transition, as well as trills, had better be omitted than badly performed."

Of SYNCOPATION.

NOTES of Syncopation are those which are driven out of their proper order in the bar, or driven through it, and require the hand to be taken up or put down, while such notes are sounding. One or two examples follow, which, with the help of the master, will soon be understood by the young singers of tolerable capacities.

Examples of *Syncopation*.



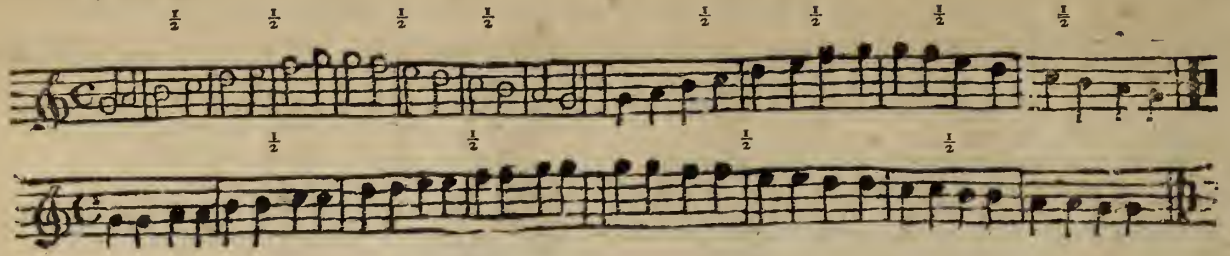
The Learner may sing the Notes as they stand on the above Stave.

Of the sounding *the* EIGHT NOTES.

THOSE learners of psalmody who make themselves sufficiently acquainted with the knowledge of the Gamut, and first principles of vocal musick, may proceed to tune their voices by the following notes.

Great care must be taken to give every note its true and distinct sound, and to observe the semitones between *mi* and *fa*, and *la* and *fa*, in

aſcending ; and alſo between *fa* and *la* and *fa* and *me* deſcending. After having learned to ſound the following notes well, they may begin to practice on plain and eaſy muſick.



DIRECTIONS.

For PITCHING a Tune by a *Concert* Pitch-pipe.

LET the Key of the Tune, which is the laſt note of the Baſs, or its Octave, which is generally the firſt, be ſounded upon the Pipe by the leader, and let him give the Baſs their ſound firſt, then the reſt of the parts in order to conform to it. Some maſters or leaders ſay, the Tenor is the leading part, and conſequently the firſt note of the Tenor ought to be firſt ſounded, and the Baſs and other parts take their ſounds in conformity to that ; but that method is not from any authority. I confeſs that the Tenor is in one ſenſe, the leading part, and in another it is not, for the Baſs being the Foundation and Ground of Muſick, certainly the other parts muſt conform to it: furthermore, when a Choir are ſinging, if the Baſs moves either faſter or ſlower than the true time, the other parts cannot leave it, but muſt follow. Thoſe Tunes which begin in G, C, D, &c. whoſe Tenors begin a fourth below the Key, in ſuch caſes, the Key-note of the Tune, muſt be given to the Choir, and the Tenor, and all the other parts, muſt take their ſounds from the ſaid Key-note, that is, to fall a fourth, &c. from the ſaid Key-note thus given to the Choir.— Again, when the Key is ſounded firſt, the whole Choir will ſeem to be more properly ſtruck, and affected with the air of the tune, than otherwiſe they would be, and it is in my eſteem, as improper and contrary to all rule and authority to pitch a Tune any way but by the Key of it, as it would be to erect firſt the poſts and roof of a Building and then to place the Cills.

CONCLUSION.

THIS part of the Work will be concluded with ſome obſervations on ſinging, and general directions to learners extracted from the American Singing Book, which are as follows, viz.

"When a tune is well learnt by note it may be ſung in words, and every word ſhould not only be pronounced according to the beſt rules of grammar, but ſpoken plain and diſtinct. Singers often fail in this point, by which means half the beauty of the muſick is loſt, the words not being underſtood.

"Notwithſtanding all that has been or can be ſaid with regard to graces, the beſt way is to ſing with eaſe and freedom, and without confining yourſelf to any certain rules for gracing muſick, any further than can be adapted in a natural and eaſy manner, there being nothing forced or unnatural in good muſick.—Every ſinger ſhould ſing that part which is moſt ſuitable to his voice, in which caſe learners ſhould ſubmit to the judgment of the Maſter. Care ſhould be taken, in ſinging Companies, to have the parts properly proportioned; one half the ſtrength of the voices ſhould be upon the Baſs, the other half divided upon the other parts.—A ſolo ſhould be generally ſung ſofter, and a chorus which follows a ſolo louder than the reſt of the muſick. When the words ſoft, loud, &c. are placed over the muſick, ſome regard ſhould be paid to them. When words are repeated in muſick, the ſtrength of the voices ſhould increaſe every time they are repeated, and when the muſick is repeated it may be well to ſing it louder the ſecond time than the firſt. Low notes in the Baſs ſhould generally be ſounded full, and the high notes in any part, not full but clear. In fuging muſick the ſtrength of the voices ſhould increaſe as the parts fall in, and the pronunciation in ſuch caſes ſhould be very diſtinct and emphatick."

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Boſton, October 28th. 1790.

The COMPILER.

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☞ *Tunes with this Mark* (*) *never before published.*

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The FEDERAL HARMONY.

PART II

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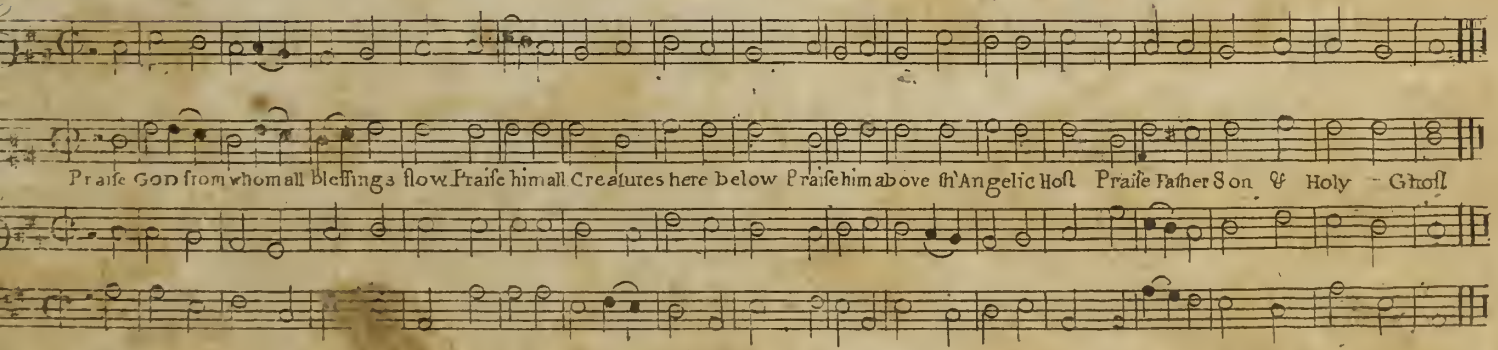
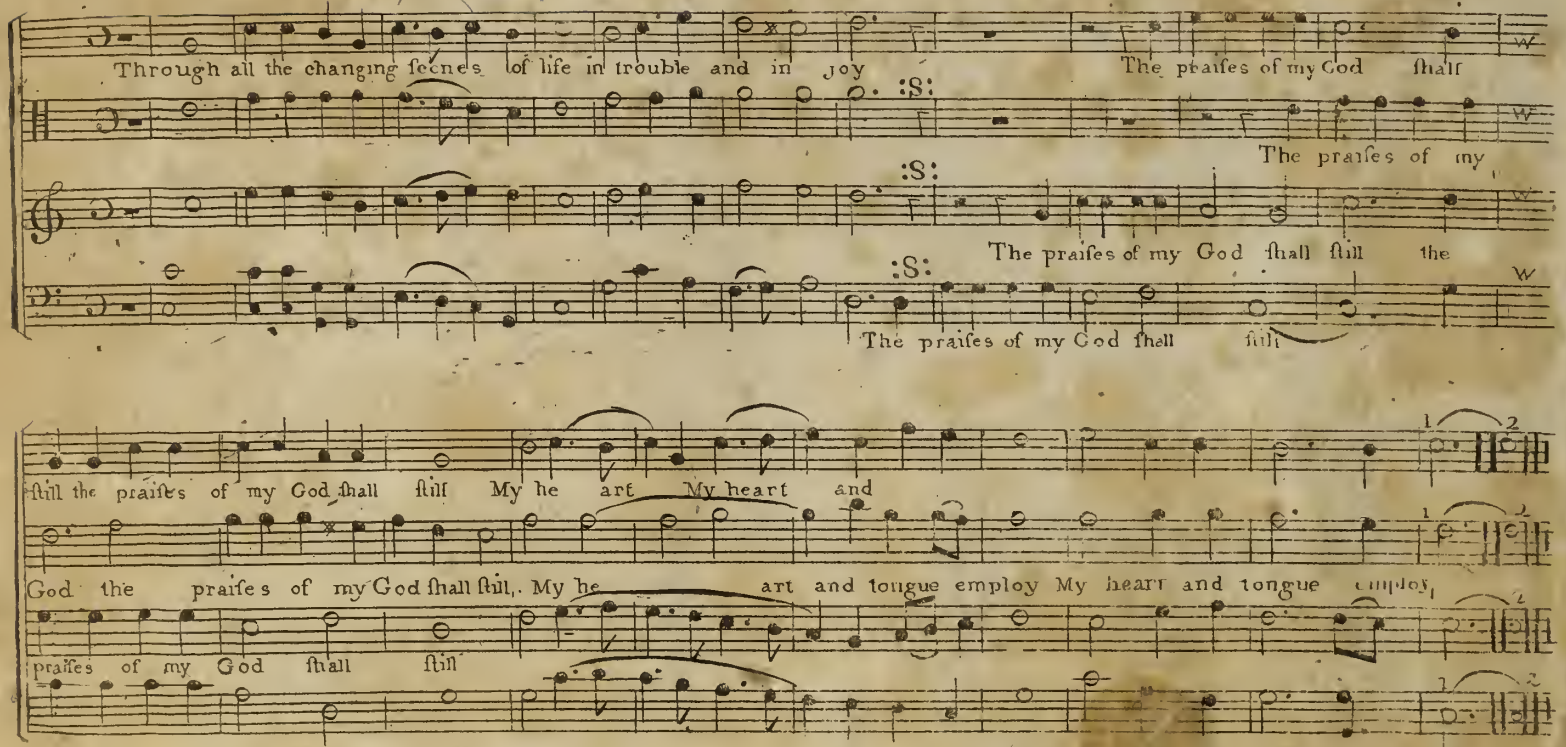


PSALM. 34. C. M.


Through all the changing scenes of life in trouble and in joy
:S:
The praises of my God shall
The praises of my
:S:
The praises of my God shall still the
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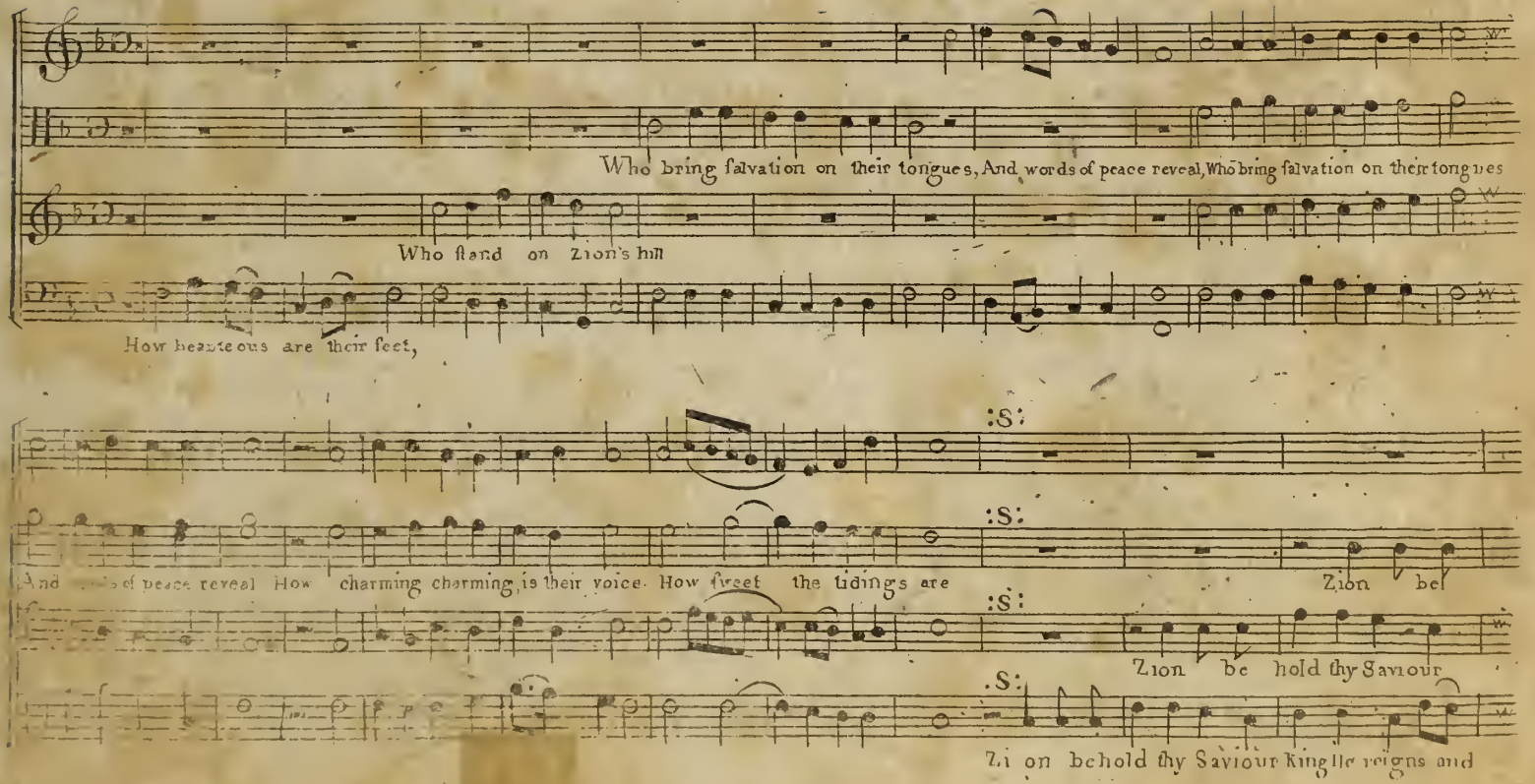
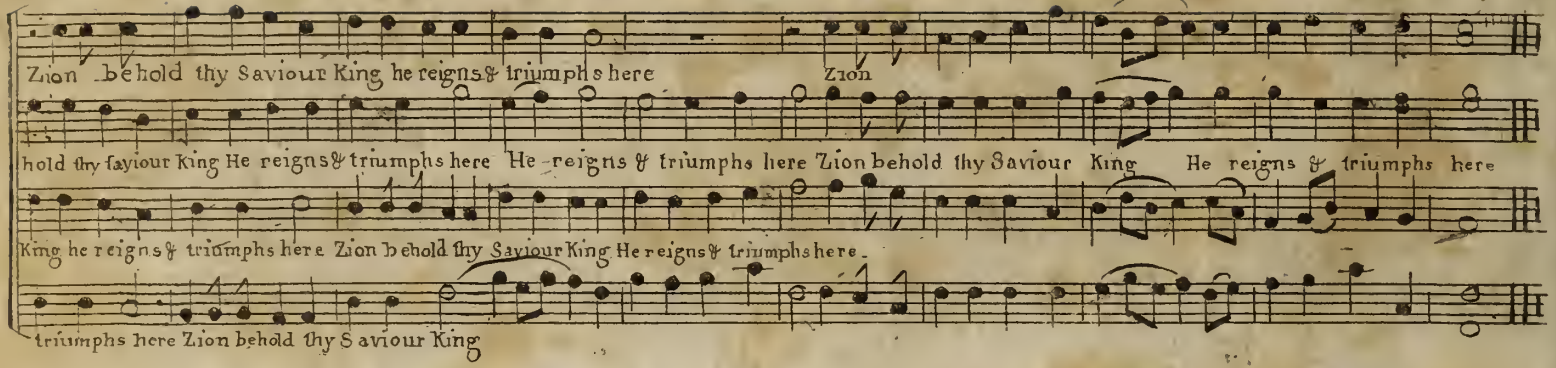
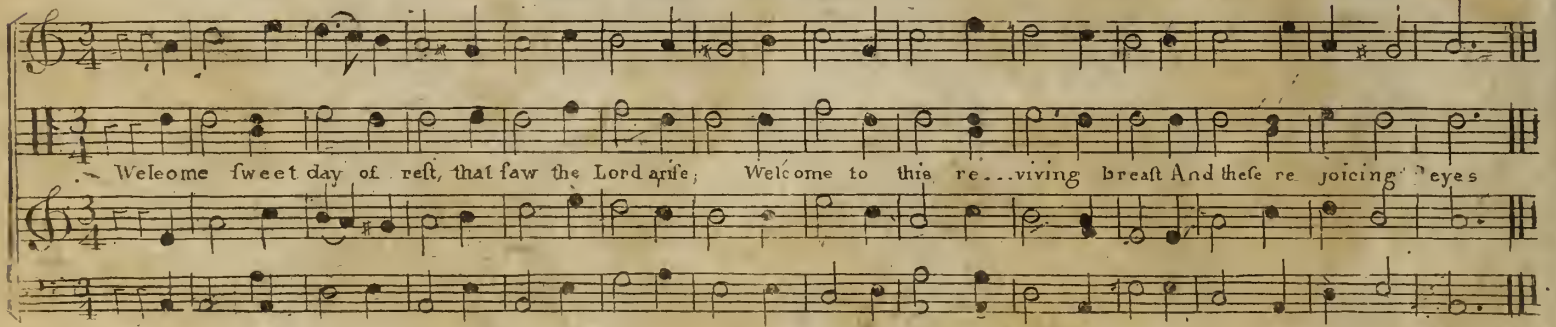
The praises of my God shall still
still the praises of my God shall still My he art My heart and
God the praises of my God shall still, My he art and tongue employ My heart and tongue employ
praises of my God shall still

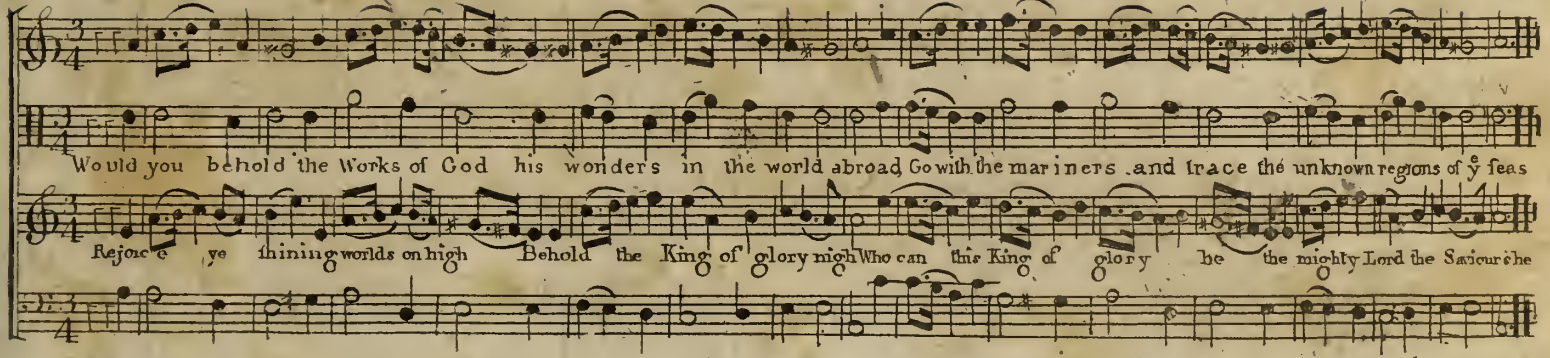

Who bring salvation on their tongues, And words of peace reveal, Who bring salvation on their tongues
Who stand on Zion's hill
How beauteous are their feet,
:S:
:S:
And words of peace reveal How charming charming is their voice How sweet the tidings are
Zion be
:S:
Zion be hold thy Saviour
:S:
Zi on behold thy Saviour King He reigns and



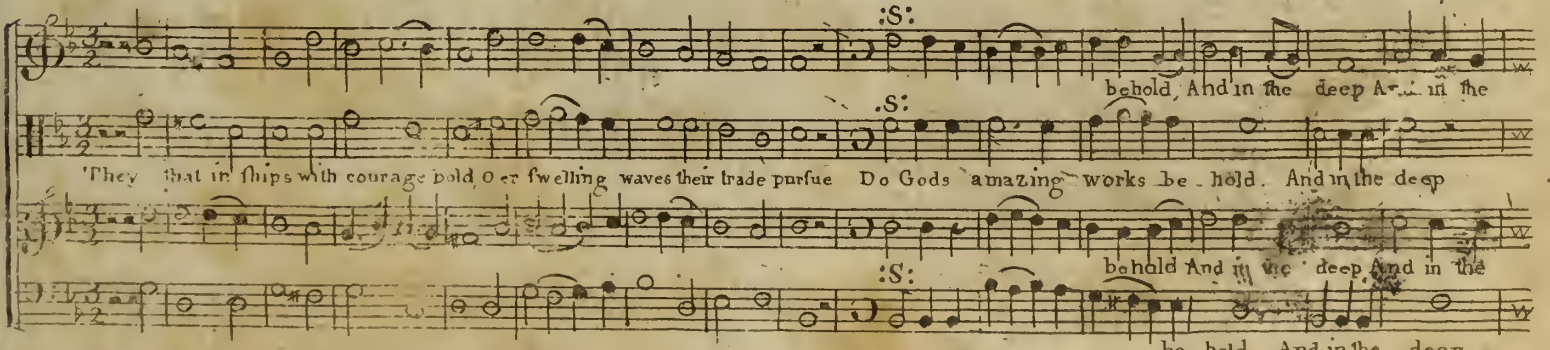
Little Marlborough S.M.

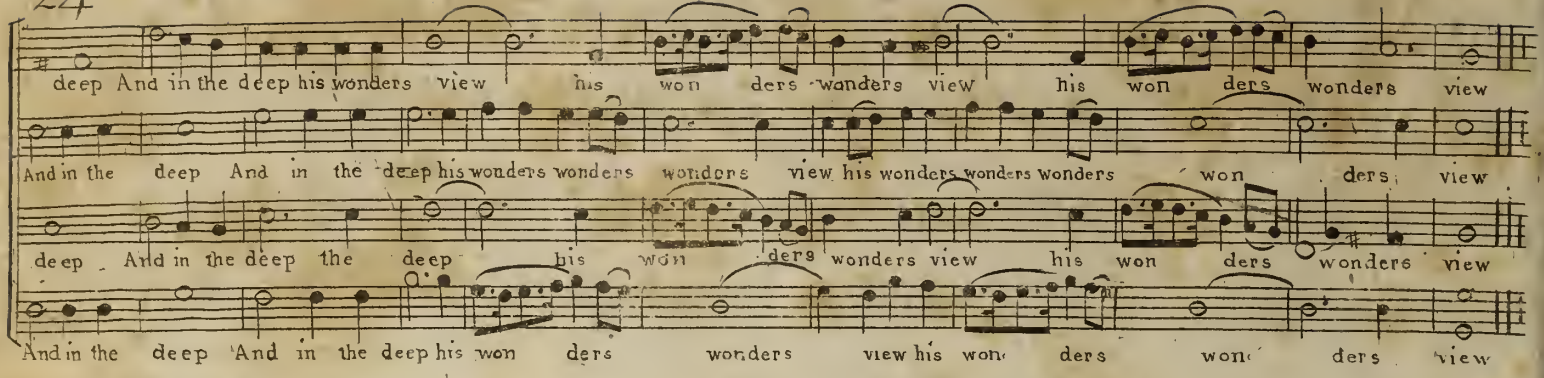


KINGSBRIDGE. L.M.

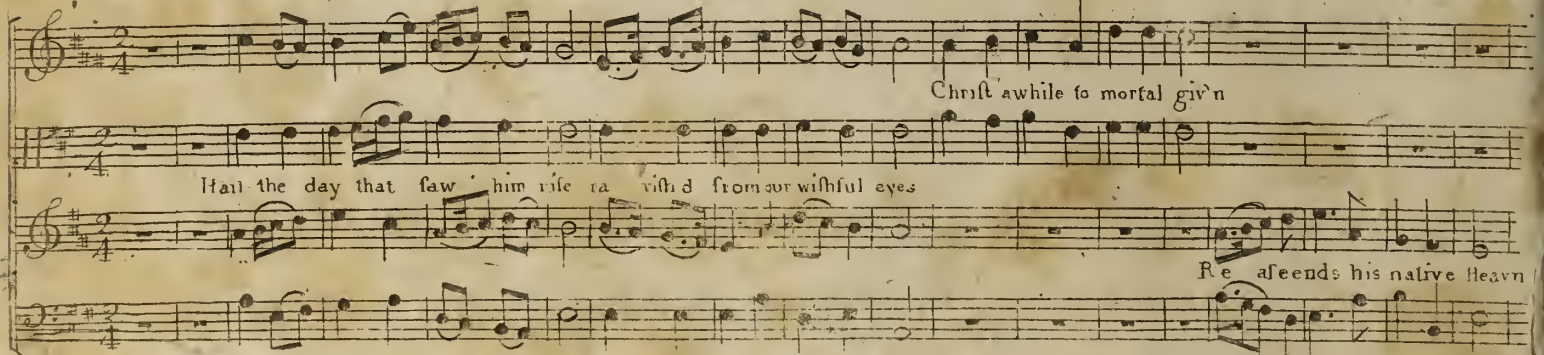


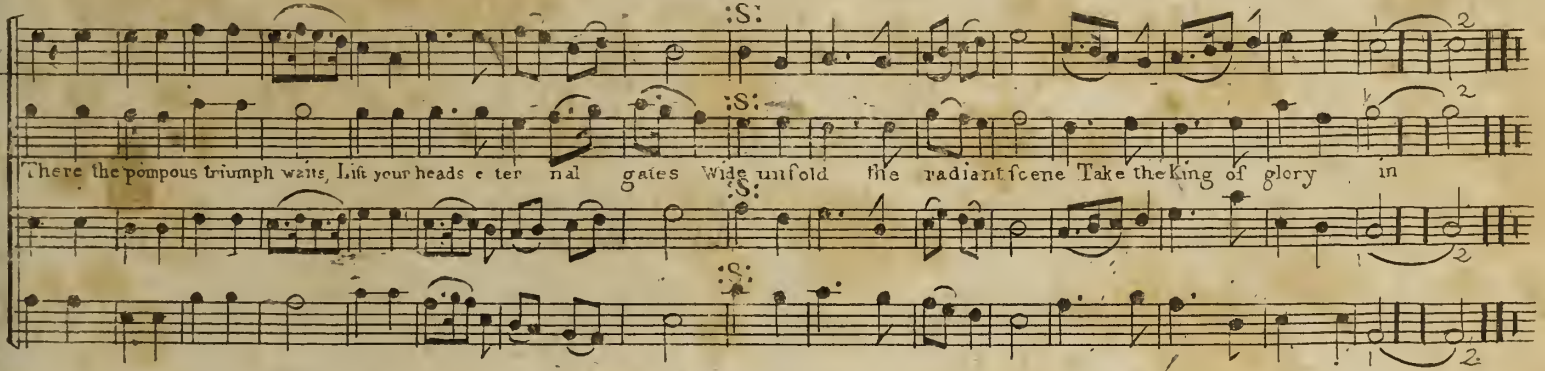
POOL. L.M.



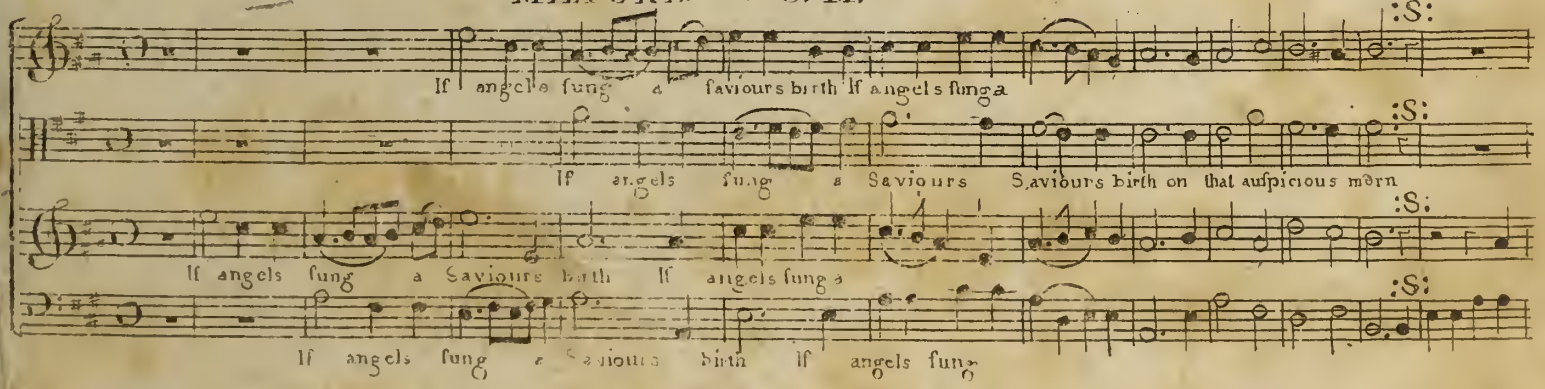


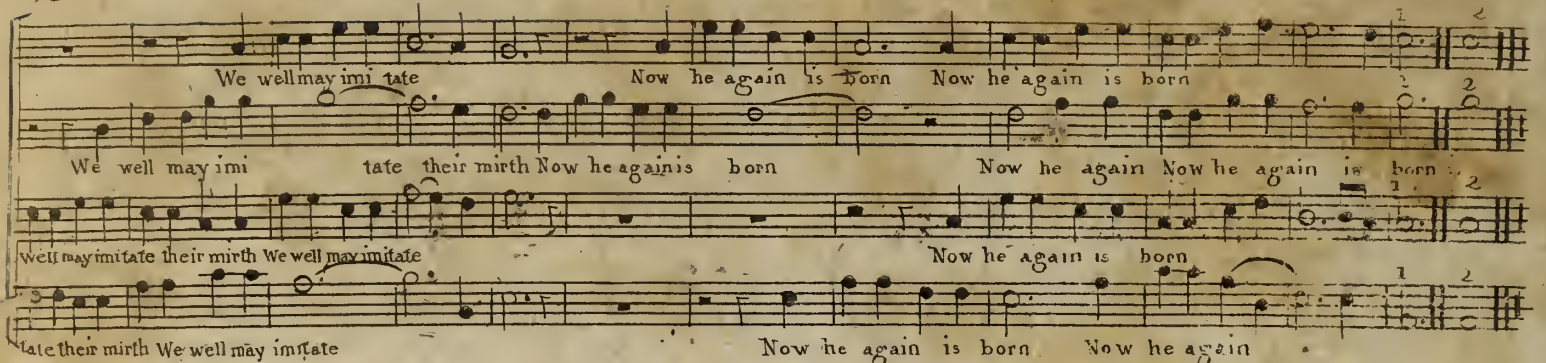
MIDDLETON P. M.



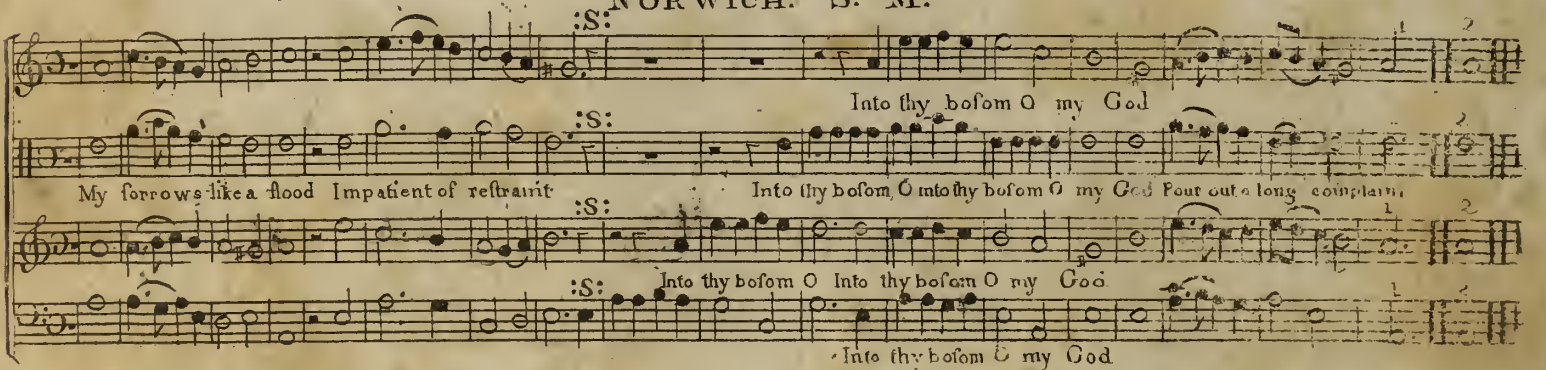

There the pompous triumph waits, Lift your heads e ter nal gates Wide unfold the radiant scene Take the King of glory in

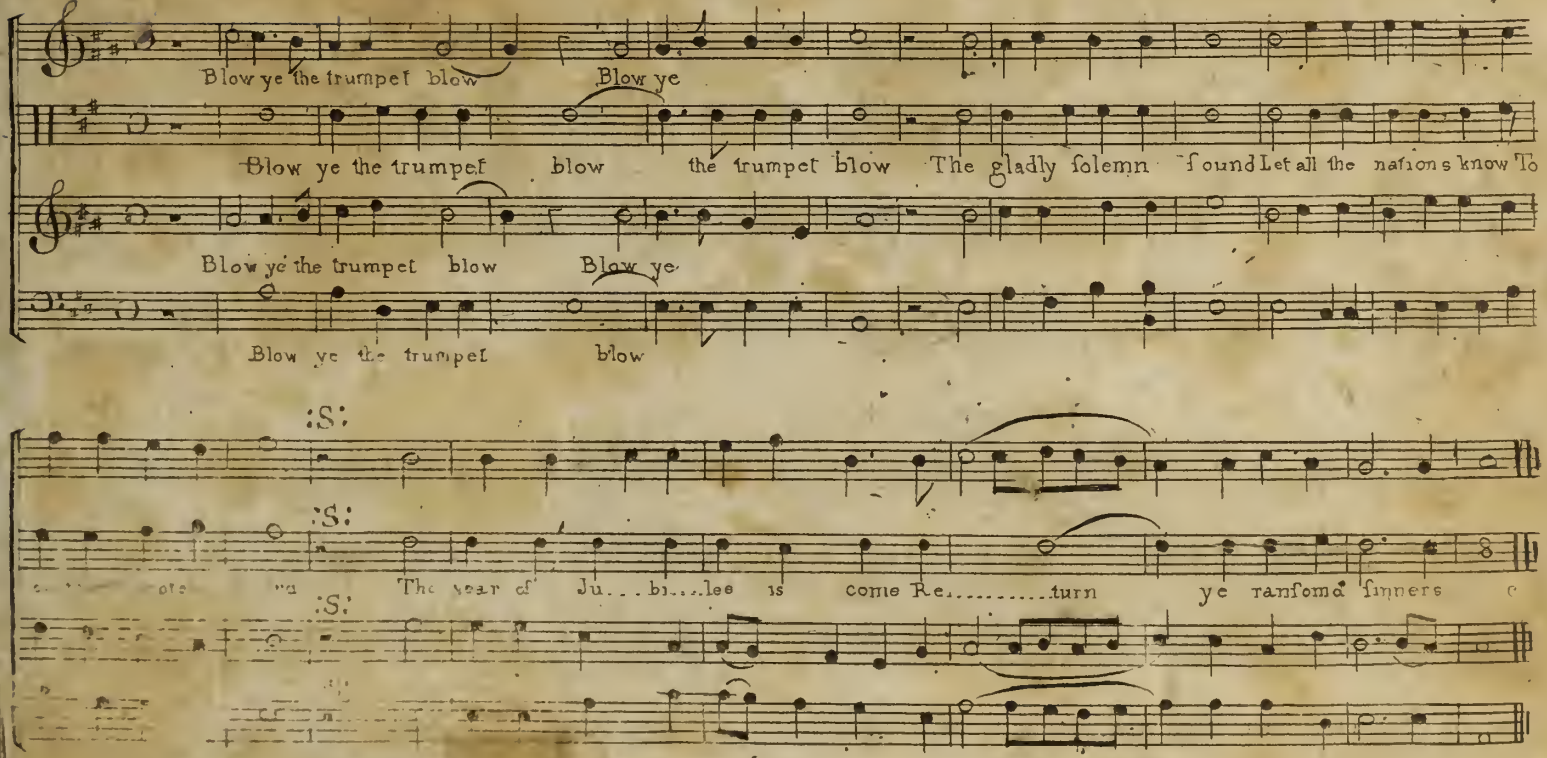
MILFORD. C. M.


If angels sung a saviours birth If angels sung a
If angels sung a Saviours Saviours birth on that auspicious morn
If angels sung a Saviours birth If angels sung a
If angels sung a Saviours birth If angels sung

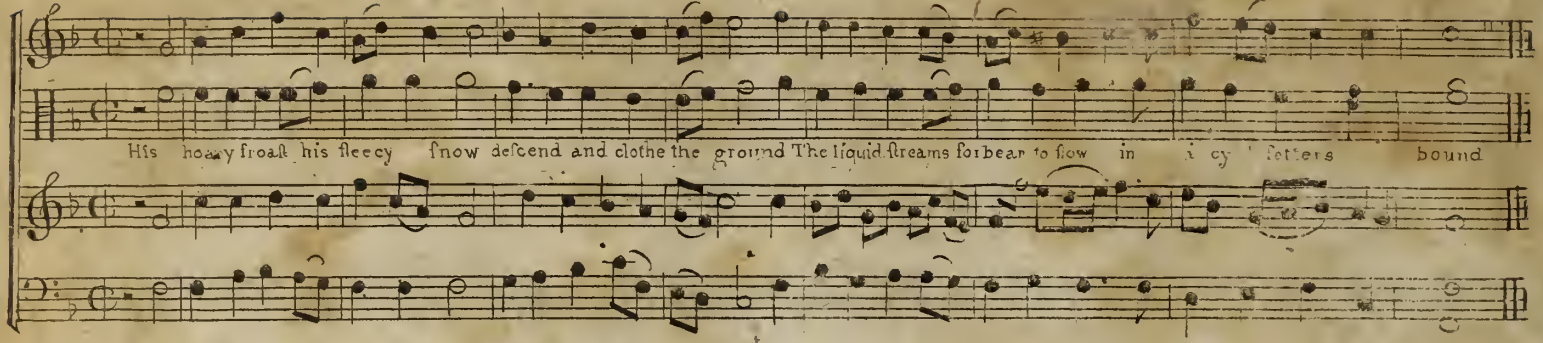

We well may imi tate Now he again is born Now he again is born
We well may imi tate their mirth Now he again is born Now he again Now he again is born
well may imitate their mirth We well may imitate Now he again is born
tate their mirth We well may imitate Now he again is born Now he again

Norwich. S. M.

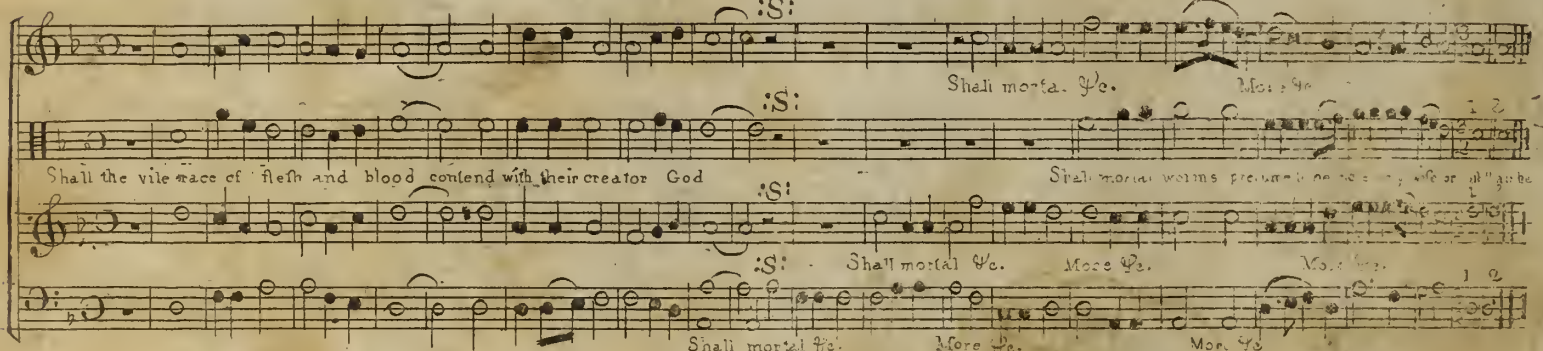

:S: Into thy bosom O my God
My sorrows like a flood Impatient of restraint :S: Into thy bosom O into thy bosom O my God Pour out a long complaint
:S: Into thy bosom O Into thy bosom O my God
:S: Into thy bosom O my God


Blow ye the trumpet blow Blow ye
Blow ye the trumpet blow the trumpet blow The gladly solemn sound Let all the nations know To
Blow ye the trumpet blow Blow ye
Blow ye the trumpet blow
:S:
:S:
The year of Ju...bi...lee is come Re.....turn ye ransomd sinners
:S:

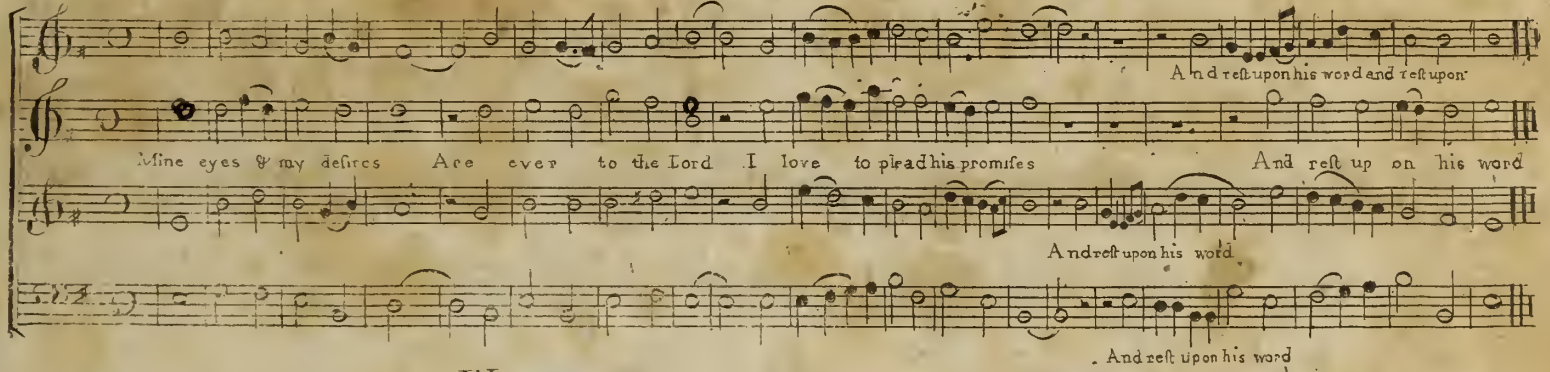
WINTER. C.M.



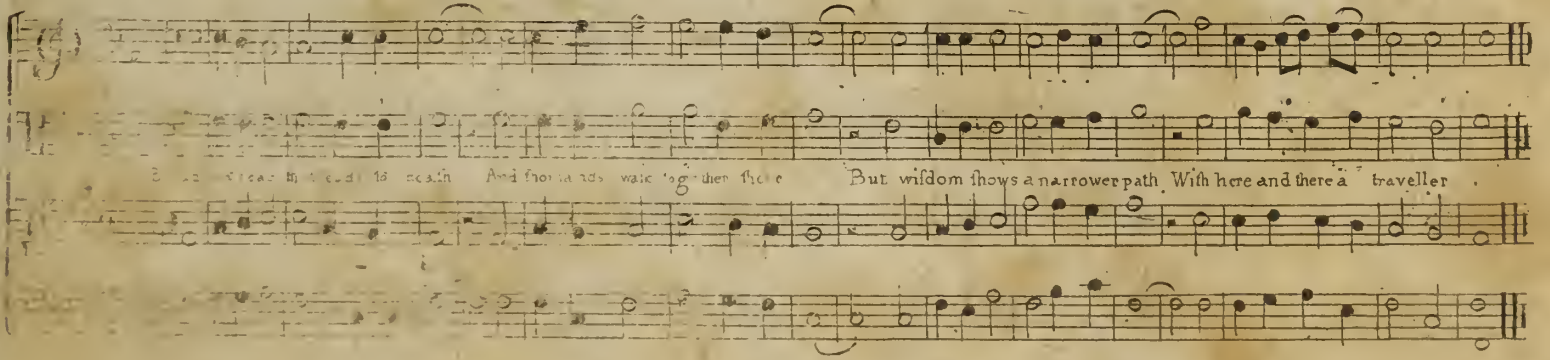
NAPLES. L.M.



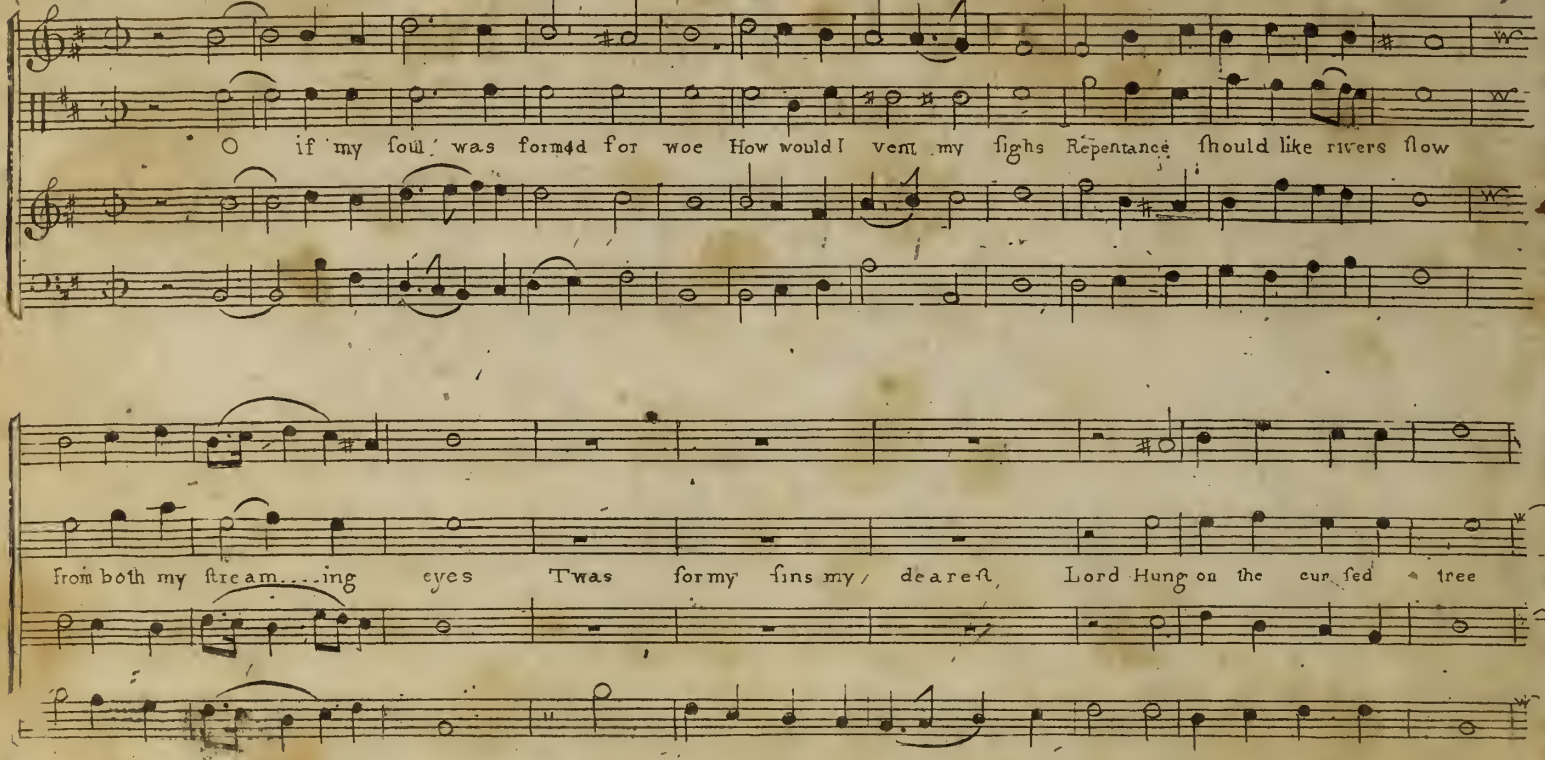
WESTFIELD. S. M.



WINDHAM



WALPOLE. C. M.


O if my soul was formed for woe How would I vent my sighs Repentance should like rivers flow
from both my stream....ing eyes Twas for my sins my dearest Lord Hung on the cur sed tree

:S:

:S:

For thee For &c

And gro.....and a way a dy ing life For the my soul For thee

:S:

For thee my soul For thee For &c

:S:

For thee my soul For thee &c.

Alstead. C. M.

:S:

1 2

News from news from &c.

:S:

1 2

Shepherds rejoice lift up your eyes

:S:

news from the news from the &c.

1 2

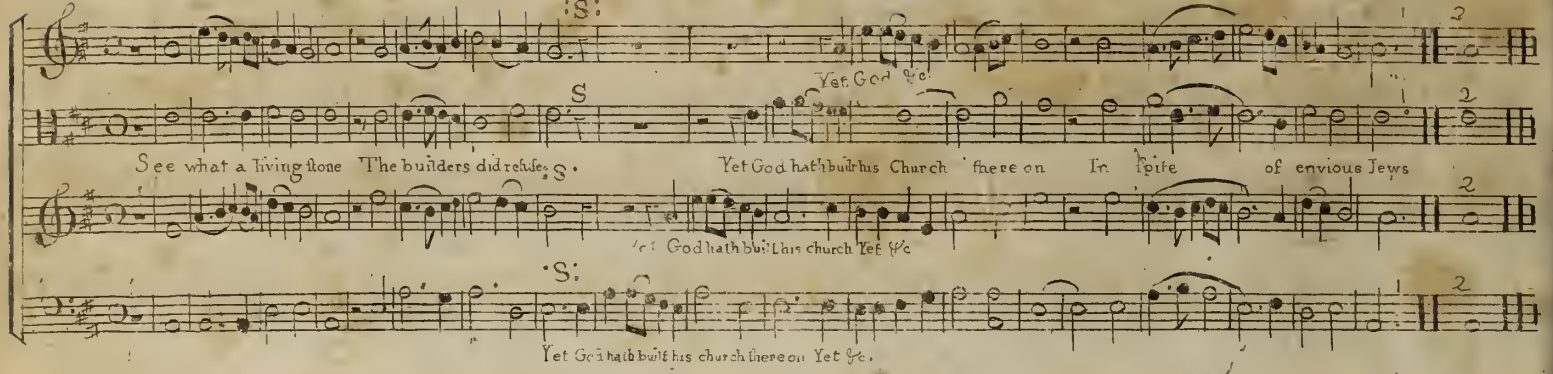
&. send your fears away news from y regions of y skies salvations. born to day news from the regions of the skies. &c

:S:

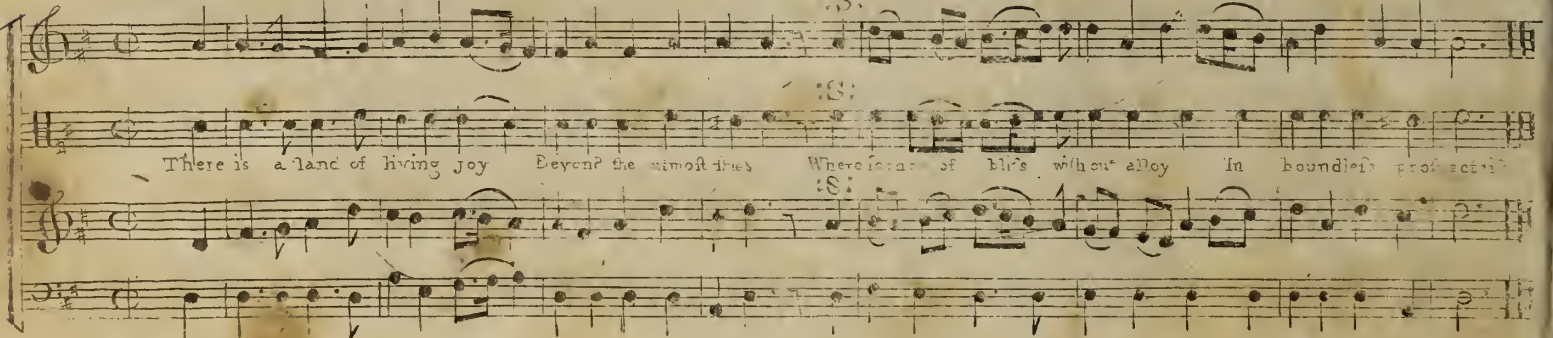
1 2

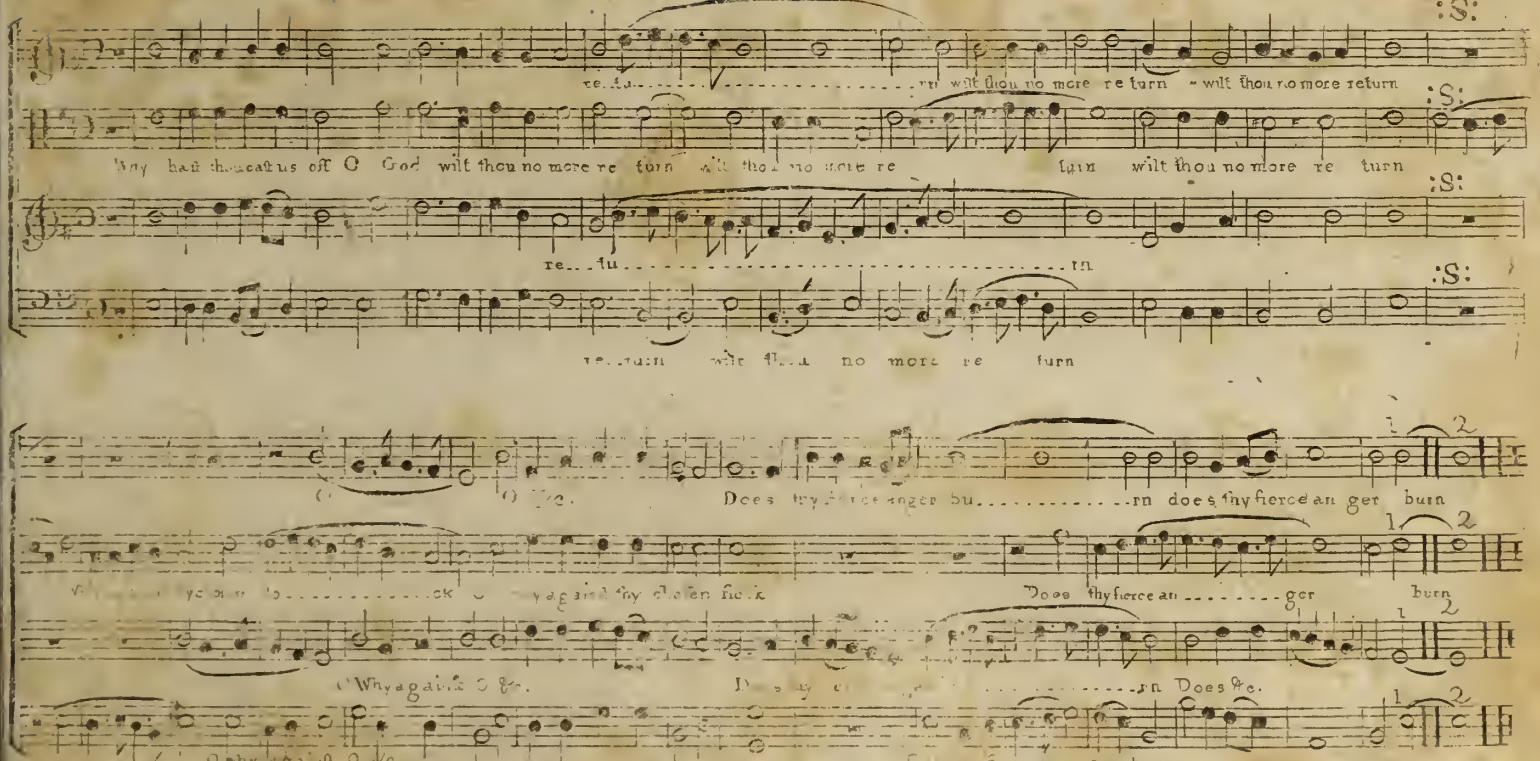
news from

STAFFORD. S. M.

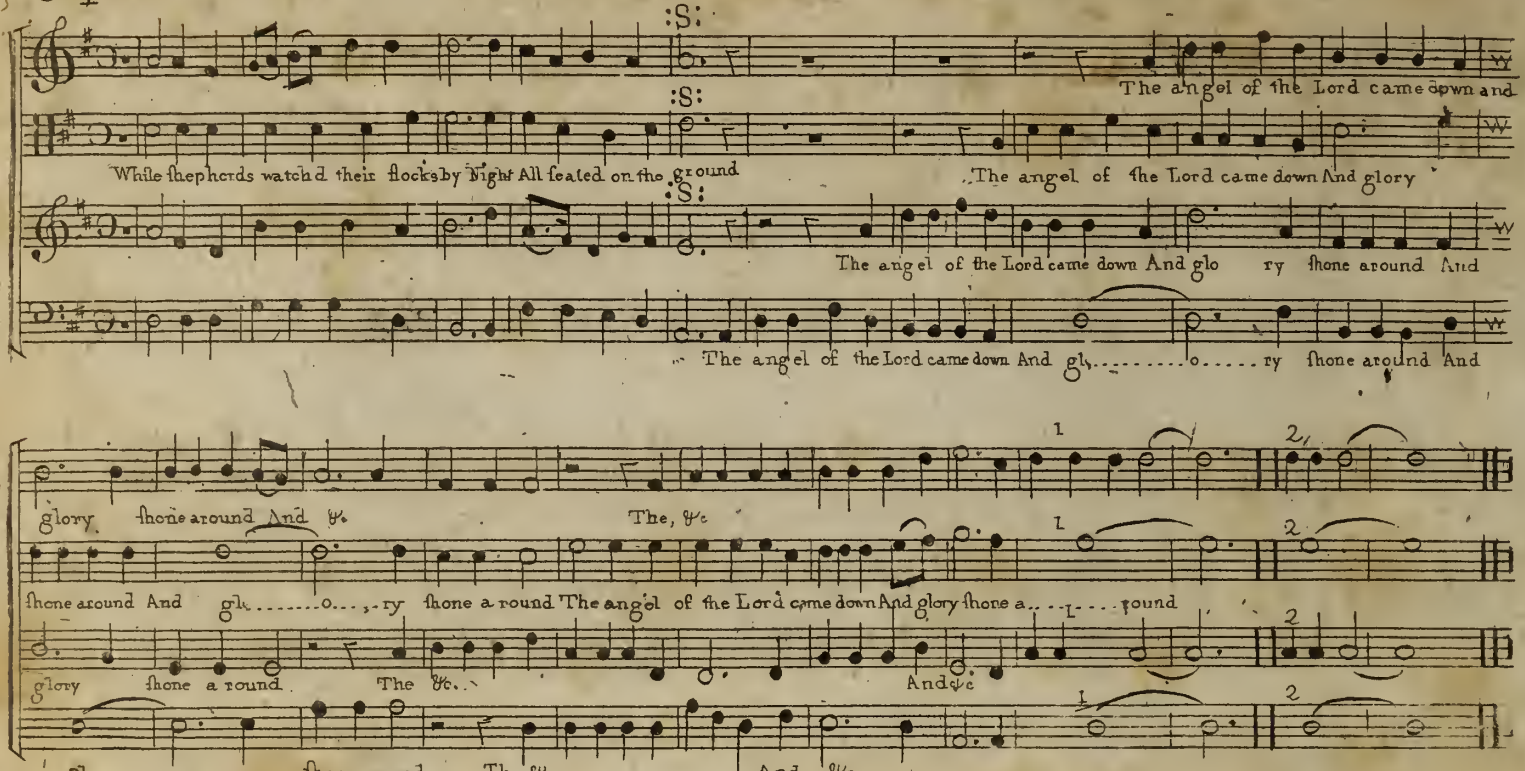


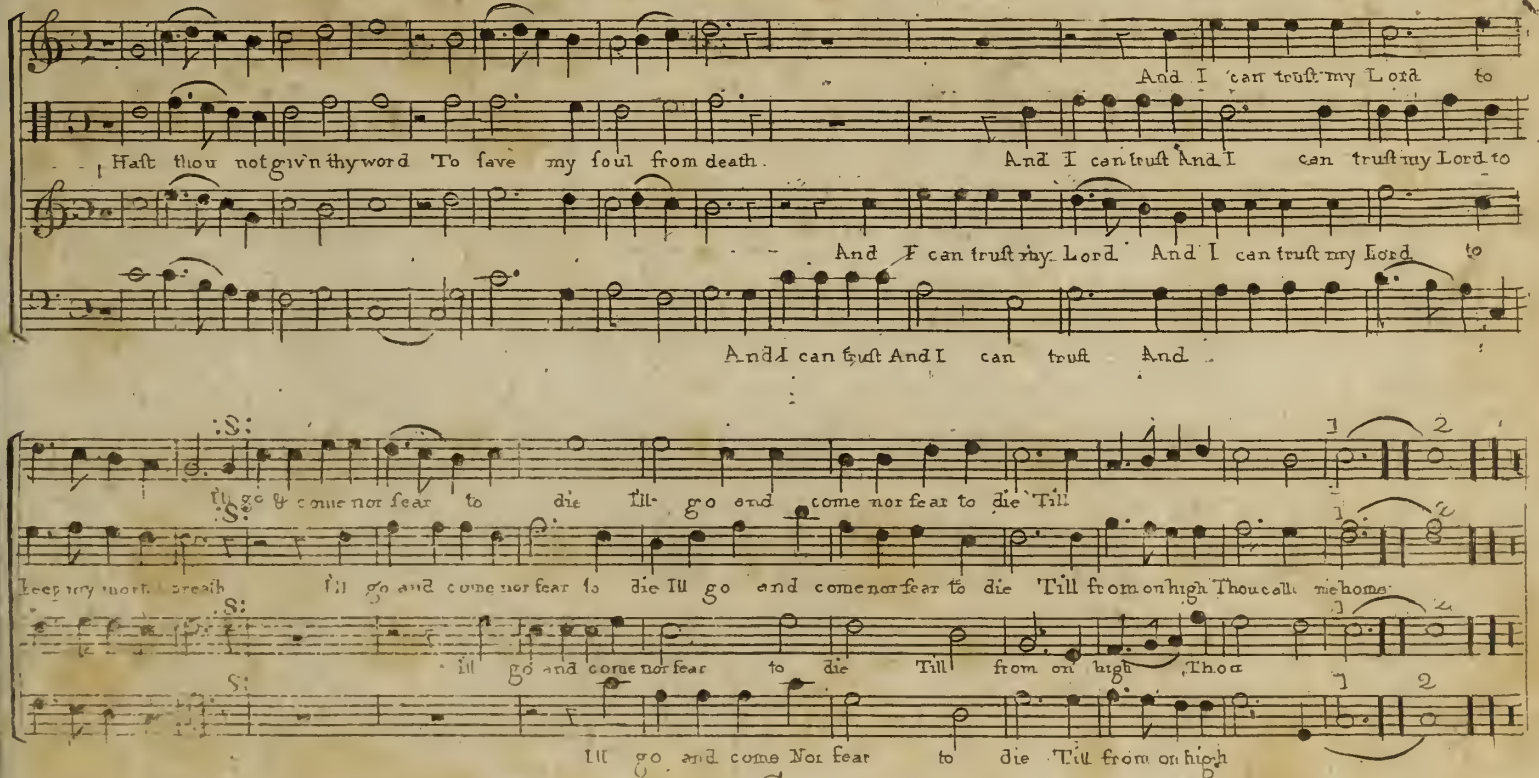
PORTSMOUTH. C. M.



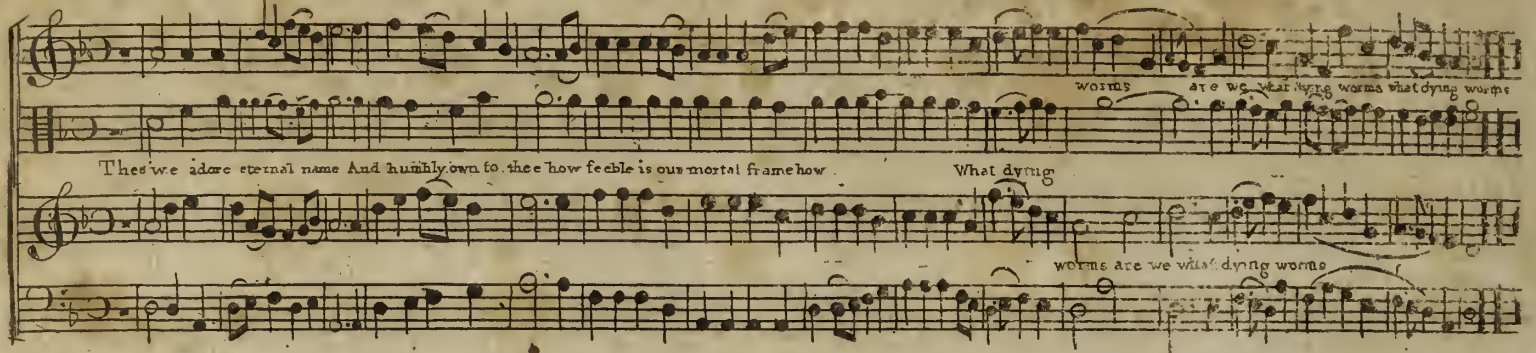

:S:
re...turn wilt thou no more re turn wilt thou no more return
Why hast thou cast us off O God wilt thou no more re turn wilt thou no more re turn wilt thou no more re turn
re...turn
re...turn wilt thou no more re turn
Does thy fierce anger bu...rn does thy fierce anger burn
Does thy fierce an...ger burn
O Why again &c.
Does &c.
O why again &c.
1 2

SHERBURNE. C. M.

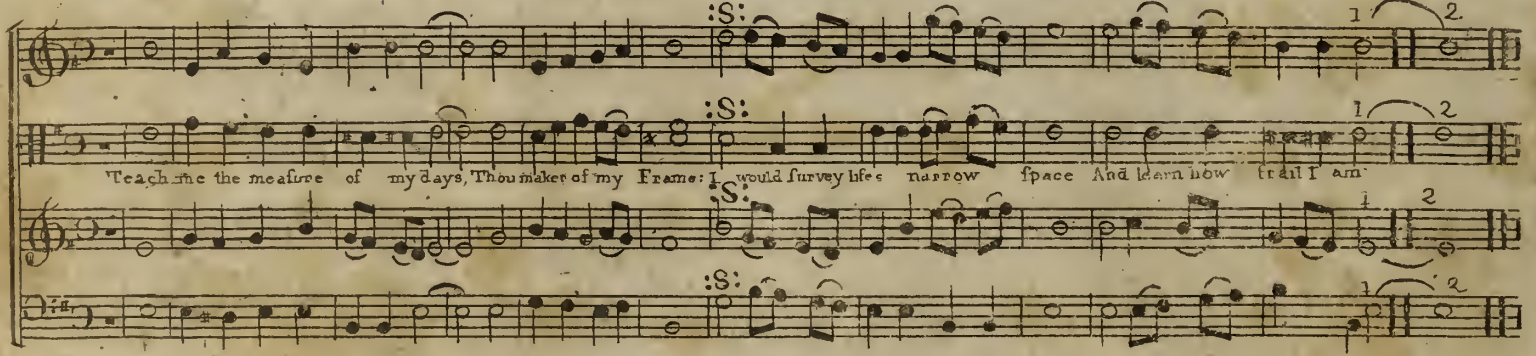


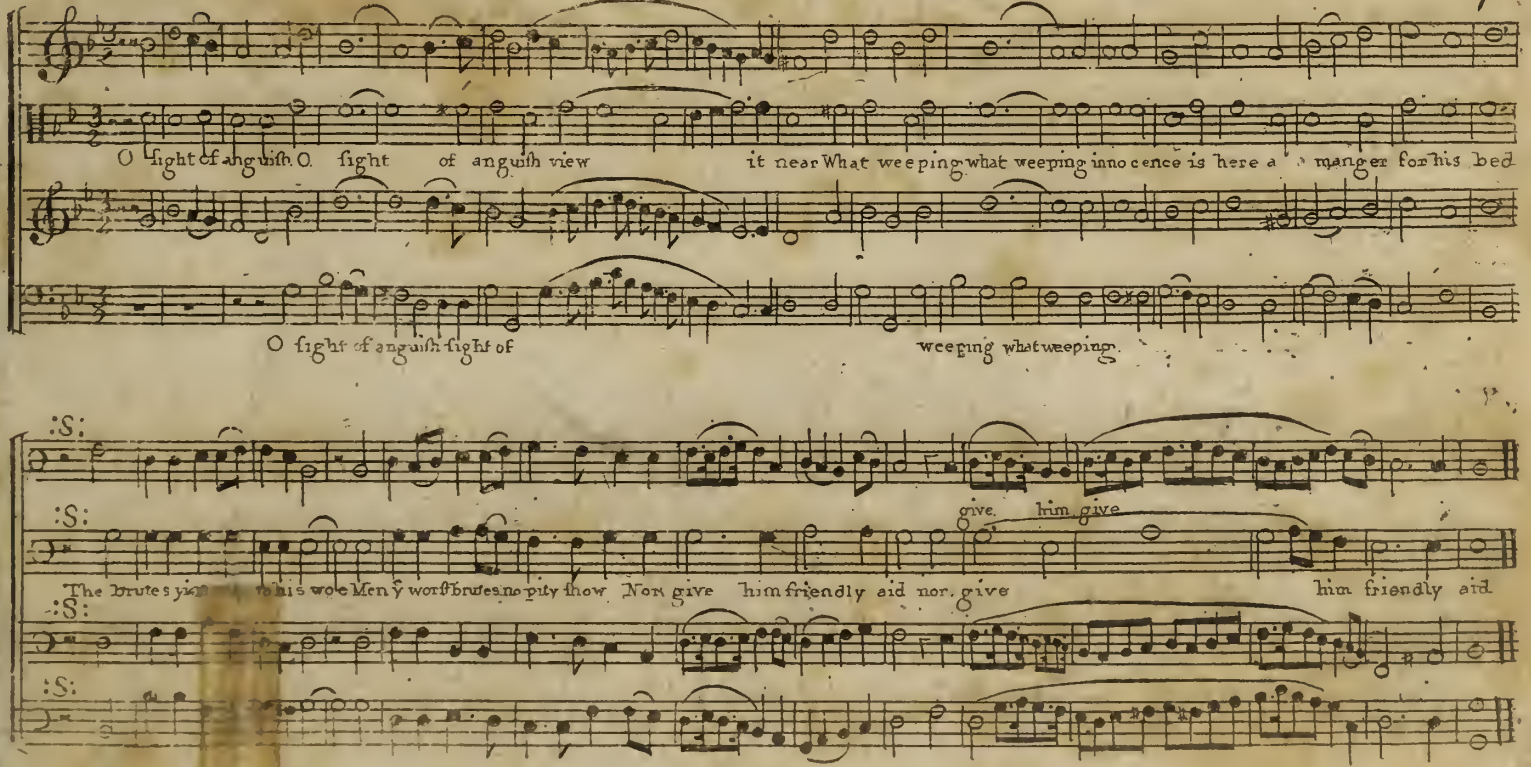

And I can trust my Lord to
Hast thou not giv'n thy word To save my soul from death. And I can trust And I can trust my Lord to
And I can trust my Lord And I can trust my Lord to
And I can trust And I can trust And
I'll go & come nor fear to die I'll go and come nor fear to die Till
Keep my mortal breath I'll go and come nor fear to die I'll go and come nor fear to die Till from on high Thou call me home
I'll go and come nor fear to die Till from on high Thou
I'll go and come Nor fear to die Till from on high

WORTHINGTON.

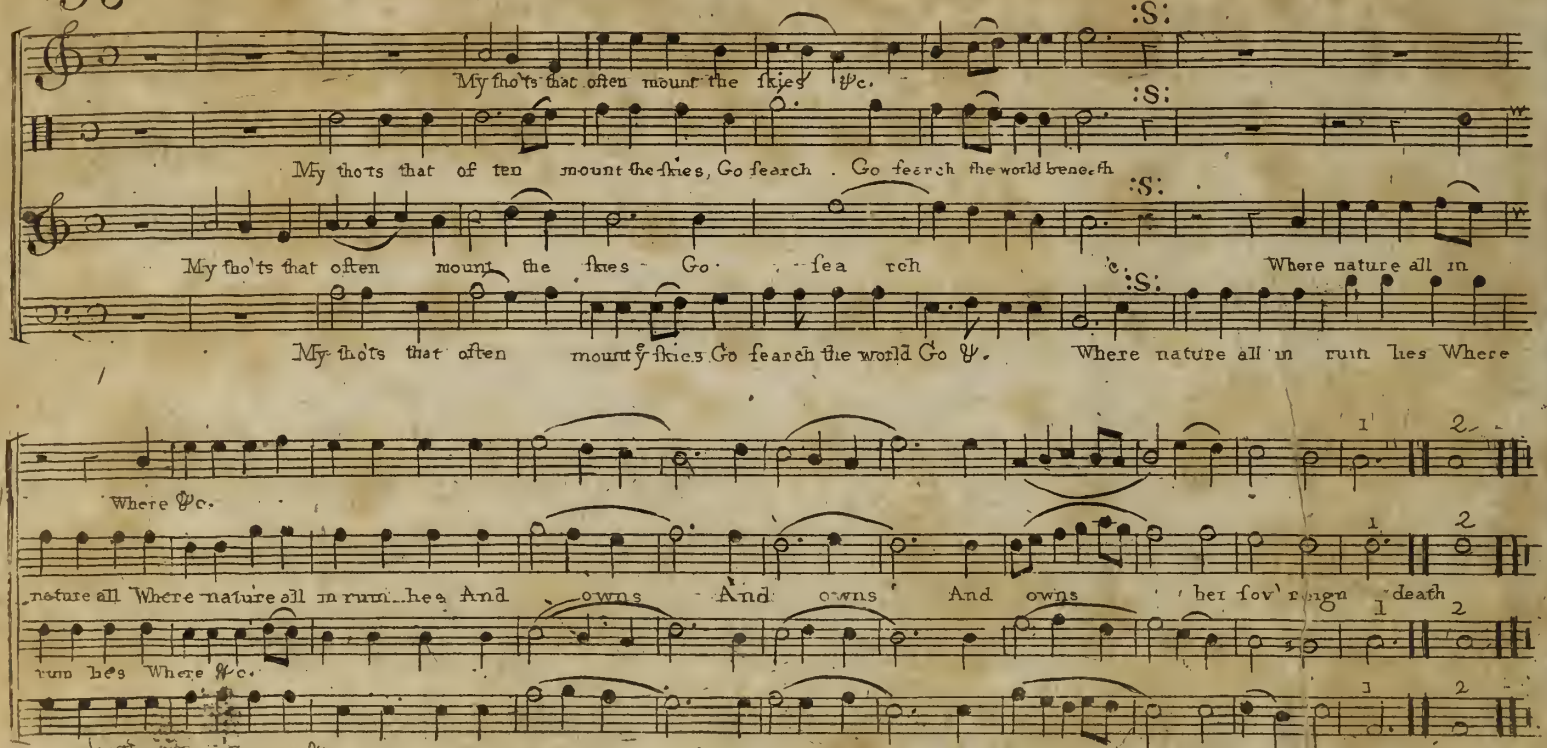


SUFFIELD. C. M.

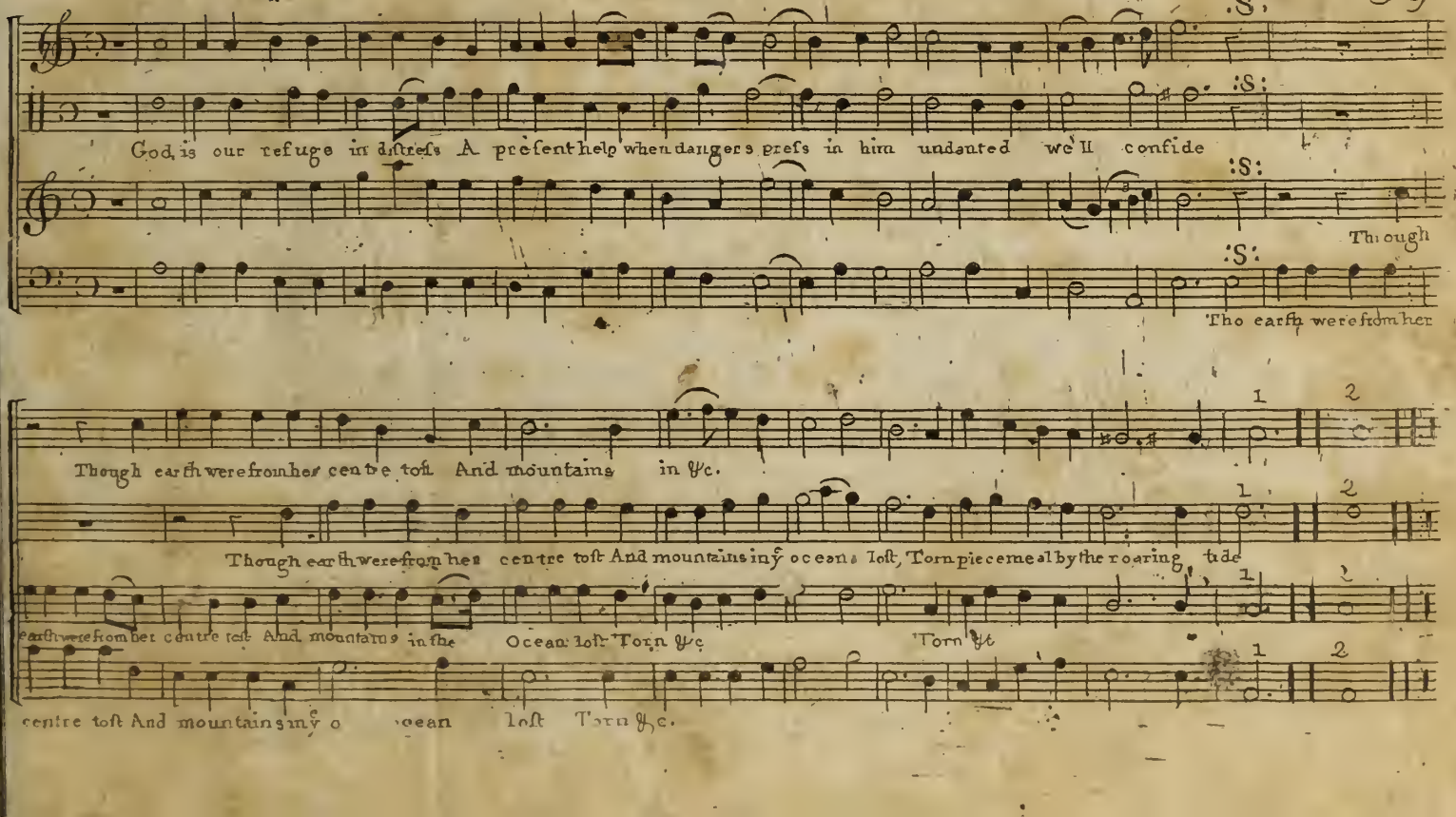



O sight of anguish O sight of anguish view it near What weeping what weeping innocence is here a manger for his bed
O sight of anguish sight of weeping what weeping.
:S:
give him give
The brutes yi[illegible] to his woe Men ỹ worst brutes no pity thow Nor give him friendly aid nor give him friendly aid
:S:
:S:

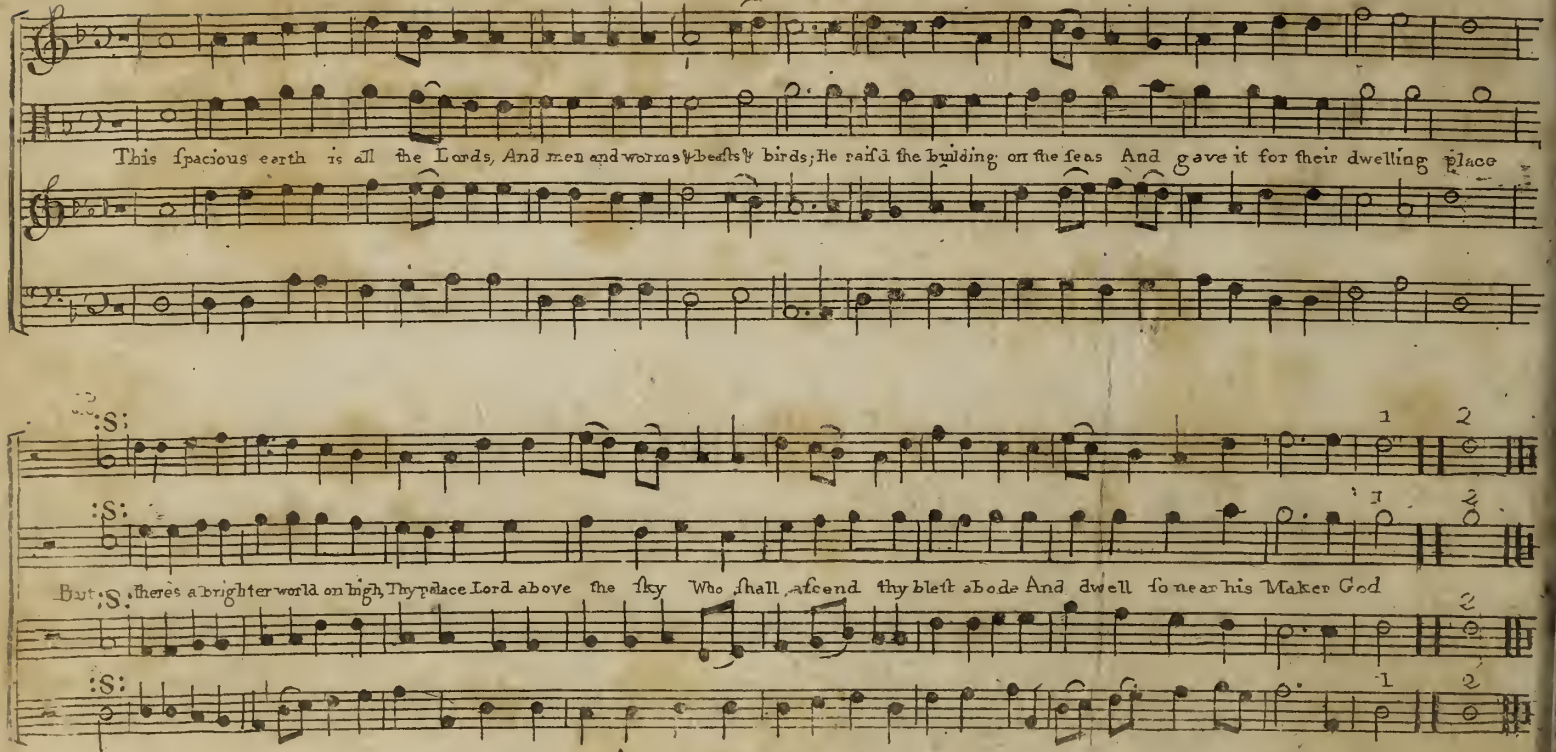
CALVARY. C. M.

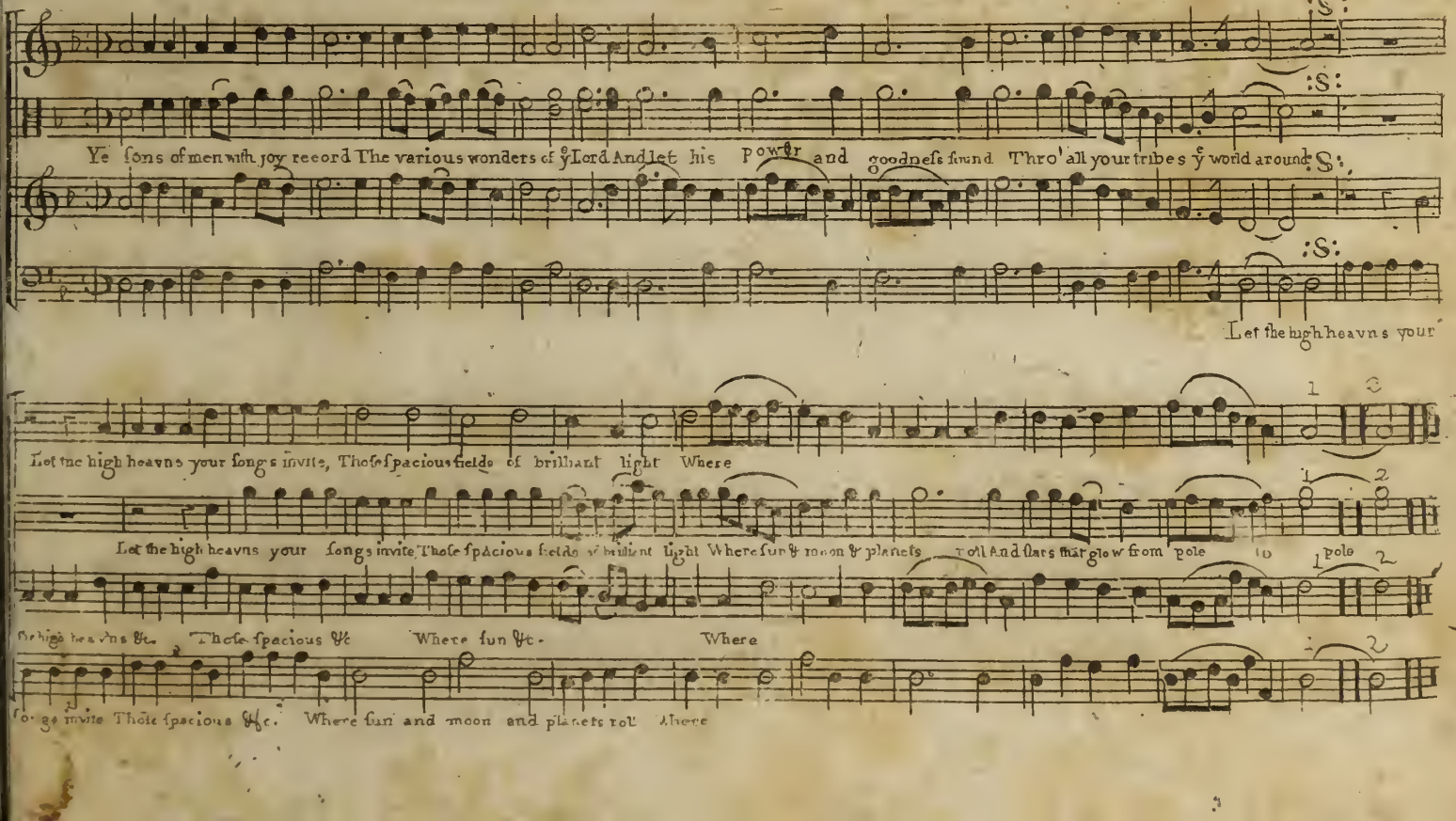

:S:
My tho'ts that often mount the skies &c.
My tho'ts that often mount the skies, Go search . Go search the world beneath
My tho'ts that often mount the skies Go search &c
Where nature all in
My tho'ts that often mount the skies Go search the world Go &.
Where nature all in ruin lies Where
Where &c.
nature all Where nature all in ruin lies And owns And owns And owns her sov'reign death
ruin lies Where &c.
nature all in ruin lies in &c

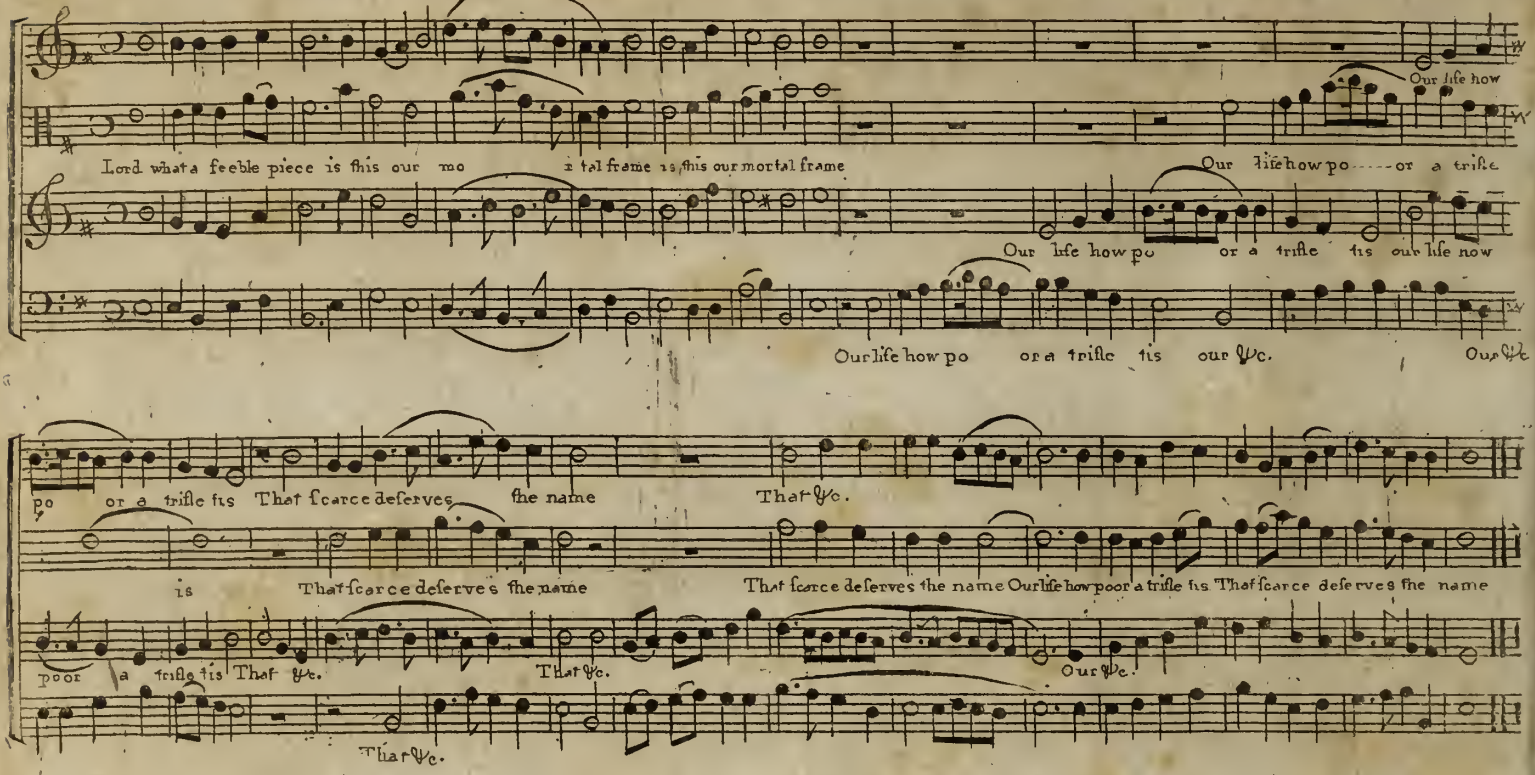
GREENFIELD. P. M.

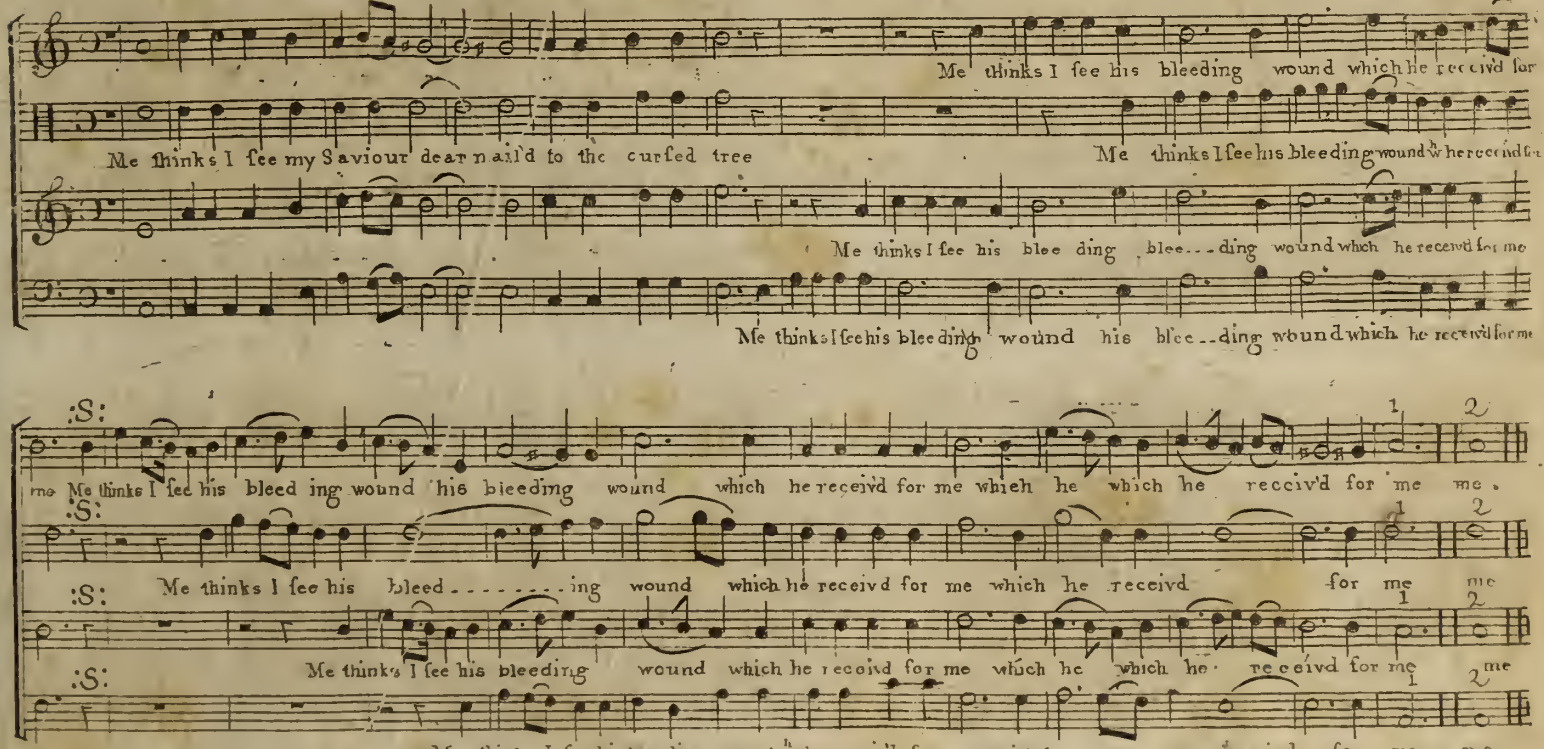


HARTFORD. L. M.

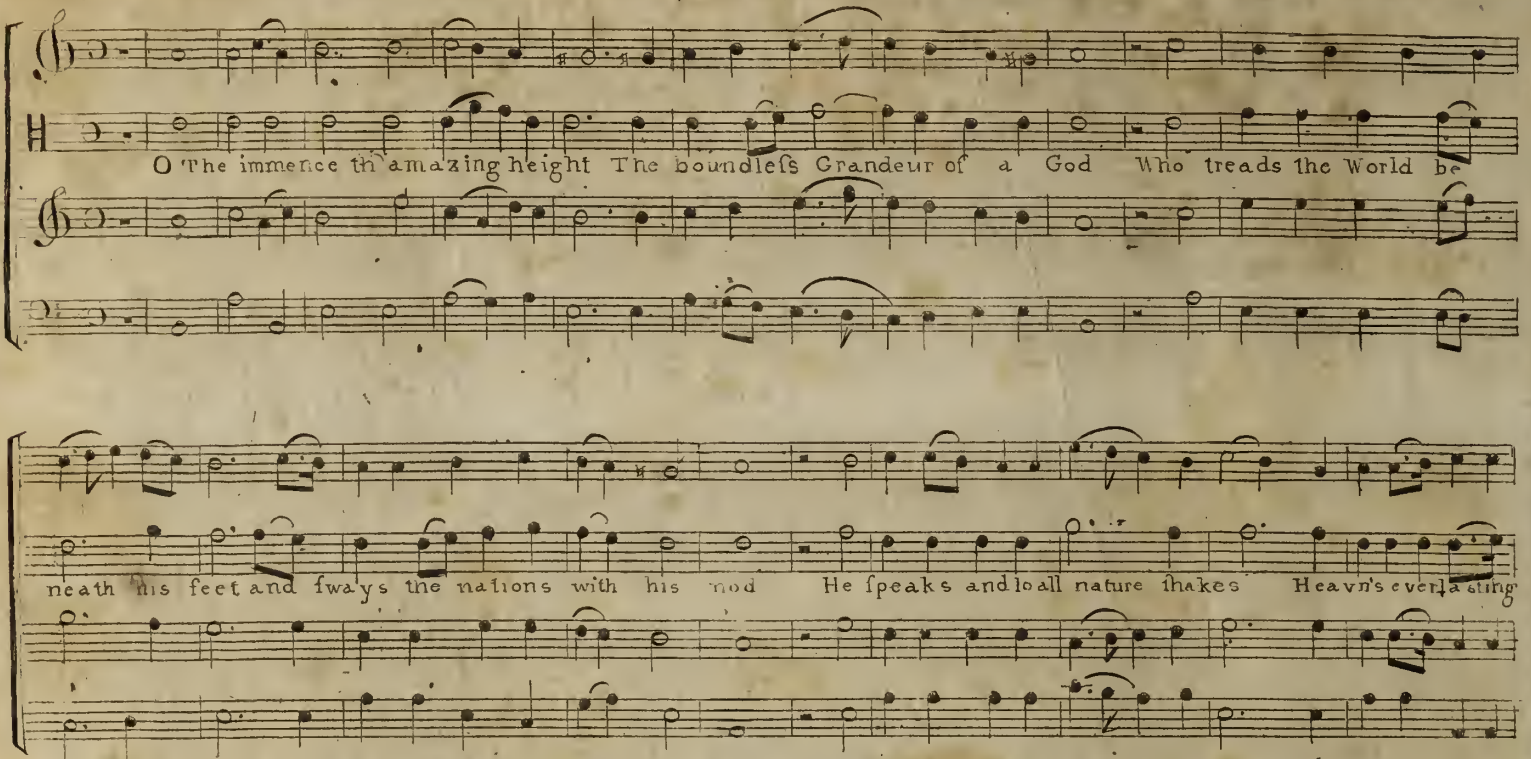

This spacious earth is all the Lords, And men and worms & beasts & birds; He raisd the building on the seas And gave it for their dwelling place
But theres a brighter world on high, Thy palace Lord above the sky Who shall ascend thy blest abode And dwell so near his Maker God

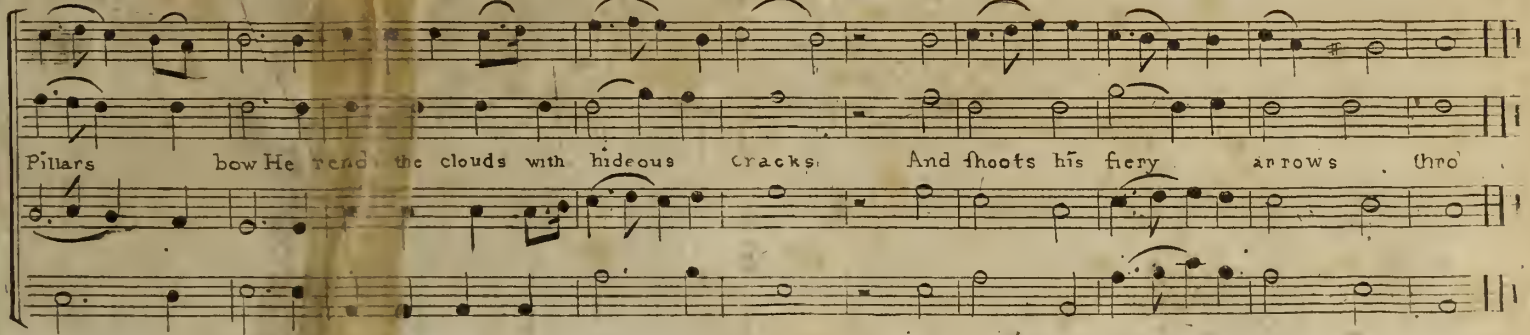

Ye sons of men with joy record The various wonders of ye Lord And let his Powr and goodness sound Thro' all your tribes ye world around
Let the high heavns your
Let the high heavns your songs invite, Those spacious fields of brilliant light Where
Let the high heavns your songs invite Those spacious fields of brilliant light Where sun & moon & planets roll And stars shine glow from pole to pole
Where
Where sun and moon and planets roll Where


Our life how
Lord what a feeble piece is this our mo x tal frame is this our mortal frame
Our life how po or a trifle
Our life how po or a trifle tis our life now
Our life how po or a trifle tis our &c.
Our &c
po or a trifle tis That scarce deserves the name
That &c.
is That scarce deserves the name
That scarce deserves the name Our life how poor a trifle tis That scarce deserves the name
poor a trifle tis That &c.
That &c.
Our &c.
That &c.

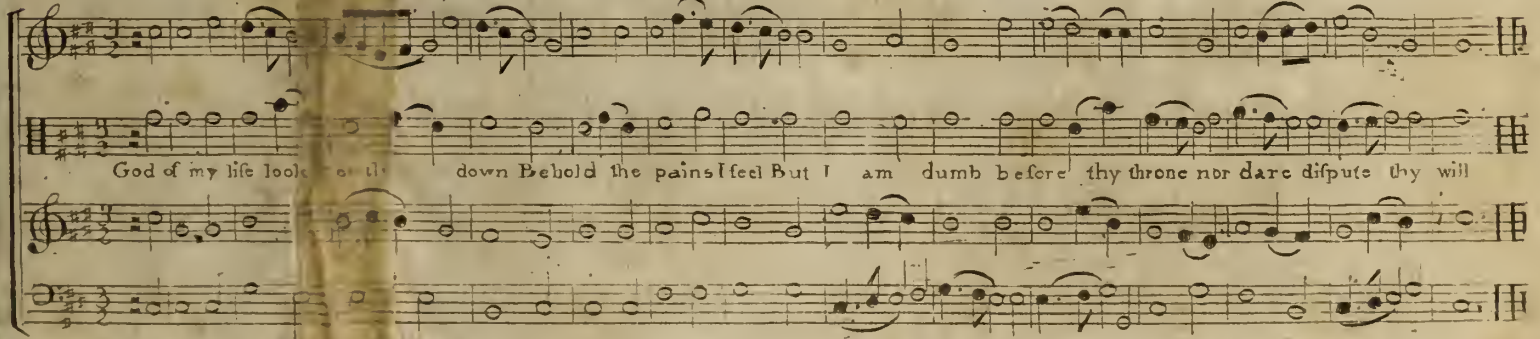

Me thinks I see his bleeding wound which he receivd for
Me thinks I see my Saviour dear nail'd to the cursed tree
Me thinks I see his bleeding wound where receivd for
Me thinks I see his blee ding blee...ding wound which he receivd for me
Me thinks I see his bleeding wound his blee..ding wound which he receivd for me
:S:
me Me thinks I see his bleed ing wound his bleeding wound which he receivd for me which he which he receivd for me me
:S:
:S: Me thinks I see his bleed.....ing wound which he receivd for me which he receivd for me me
:S: Me thinks I see his bleeding wound which he receivd for me which he which he receivd for me me
Me thinks I see his bleeding wound which he receivd for me which he re.....ceivd for me me

SINAI.

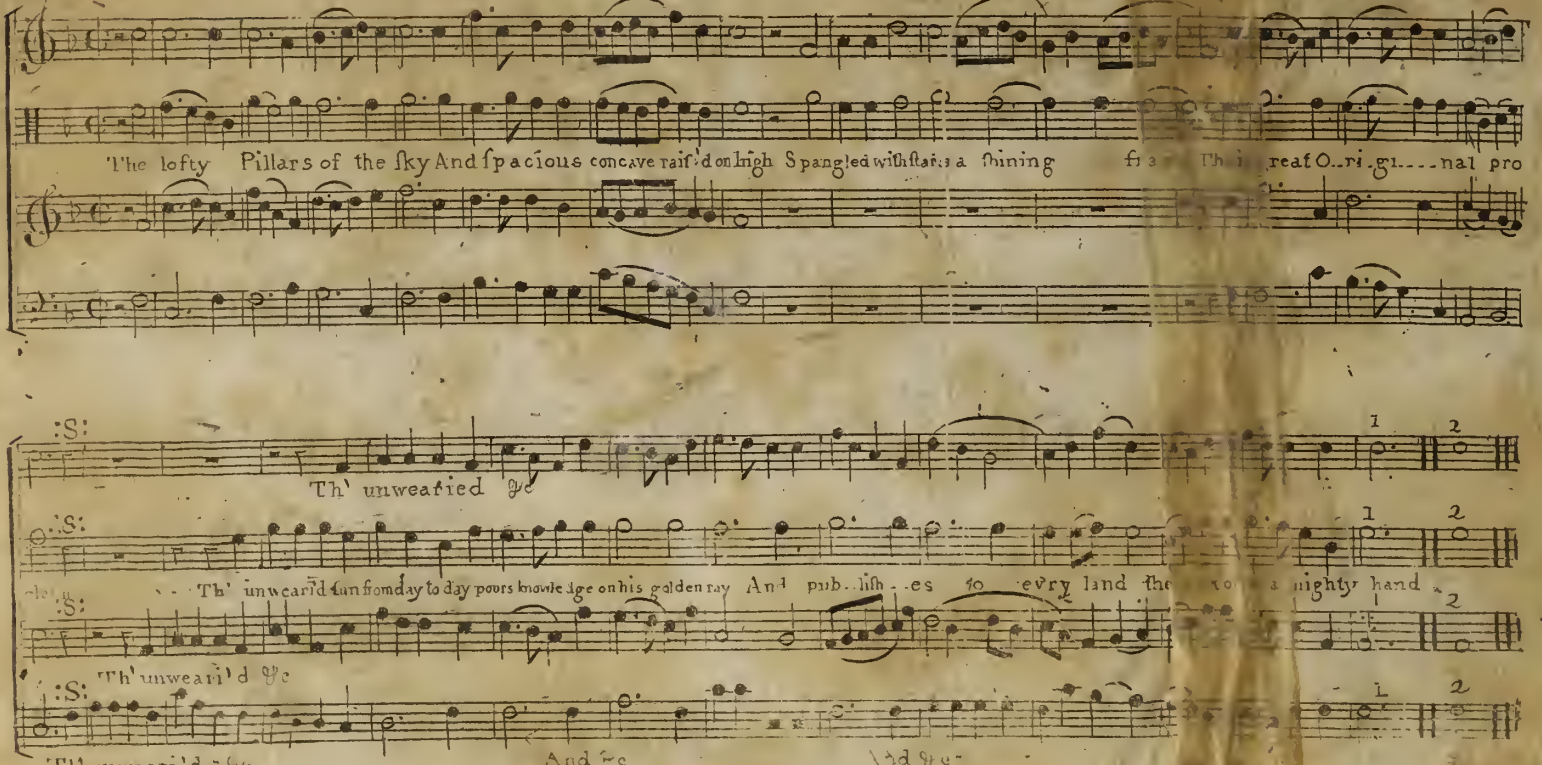

H
O The immence th amazing height The boundleſs Grandeur of a God Who treads the World be
neath his feet and ſways the nations with his nod He ſpeaks and lo all nature ſhakes Heavn's everla sting

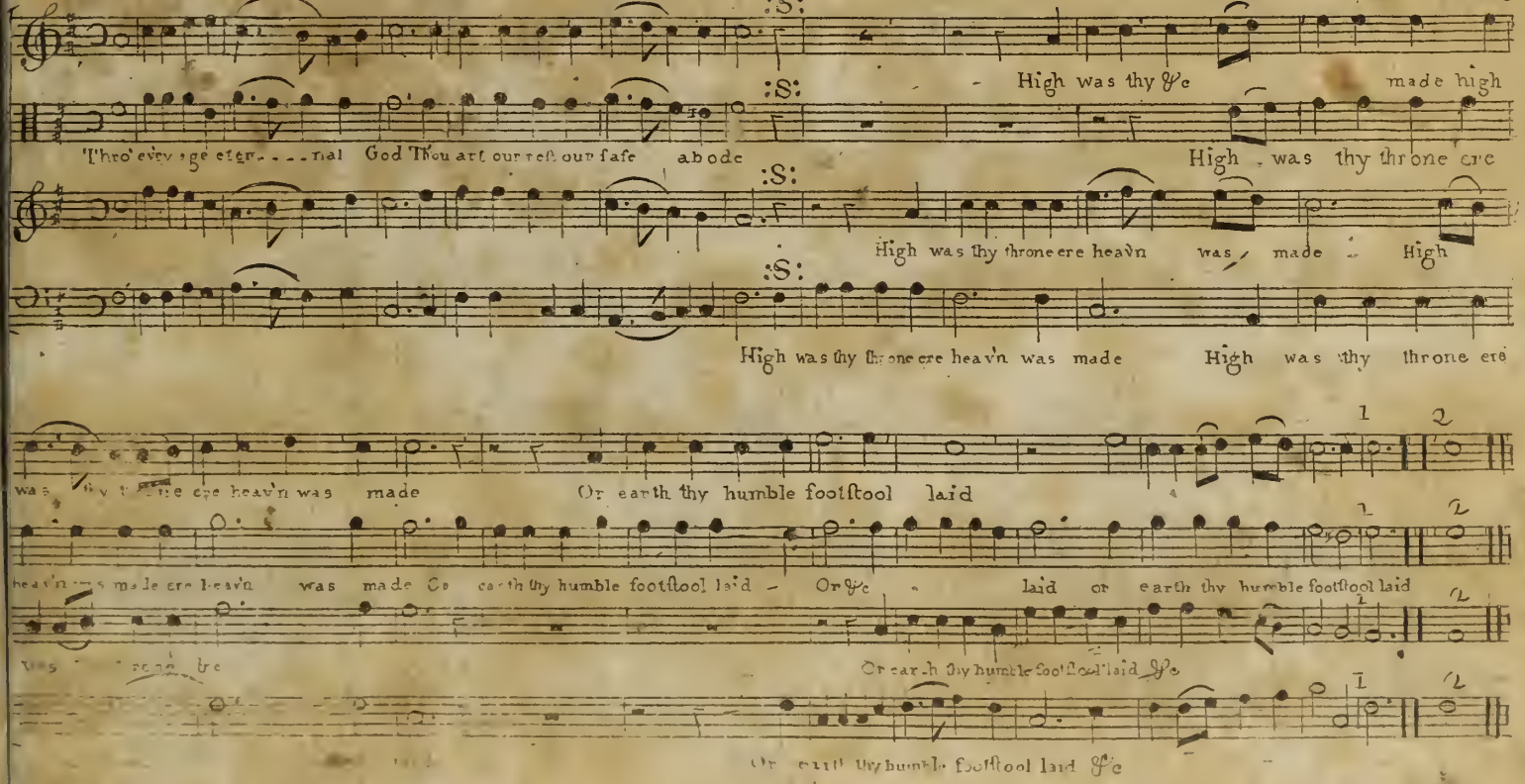

Pillars bow He rend the clouds with hideous cracks; And shoots his fiery arrows thro

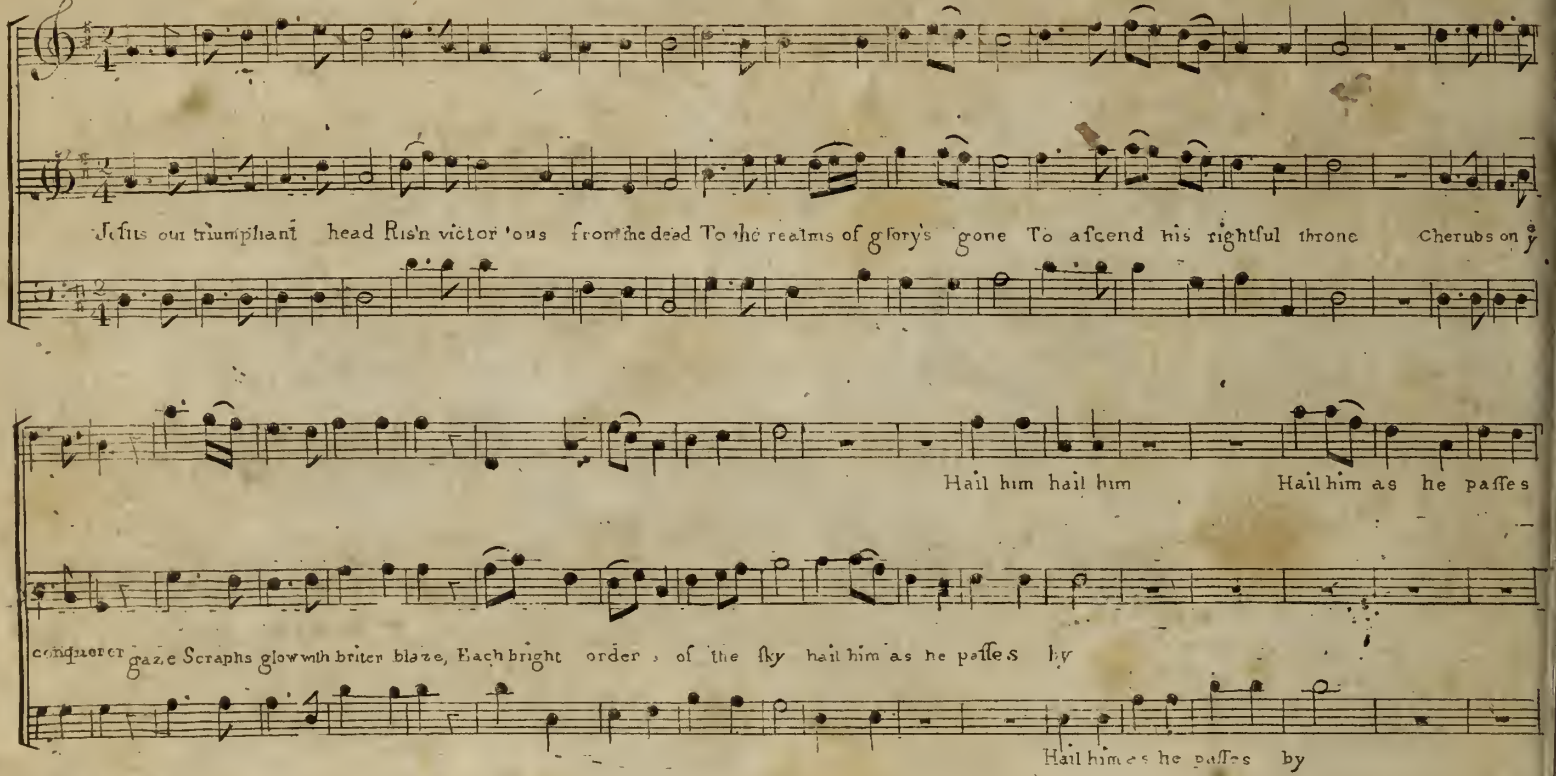
POLAND. C. M.

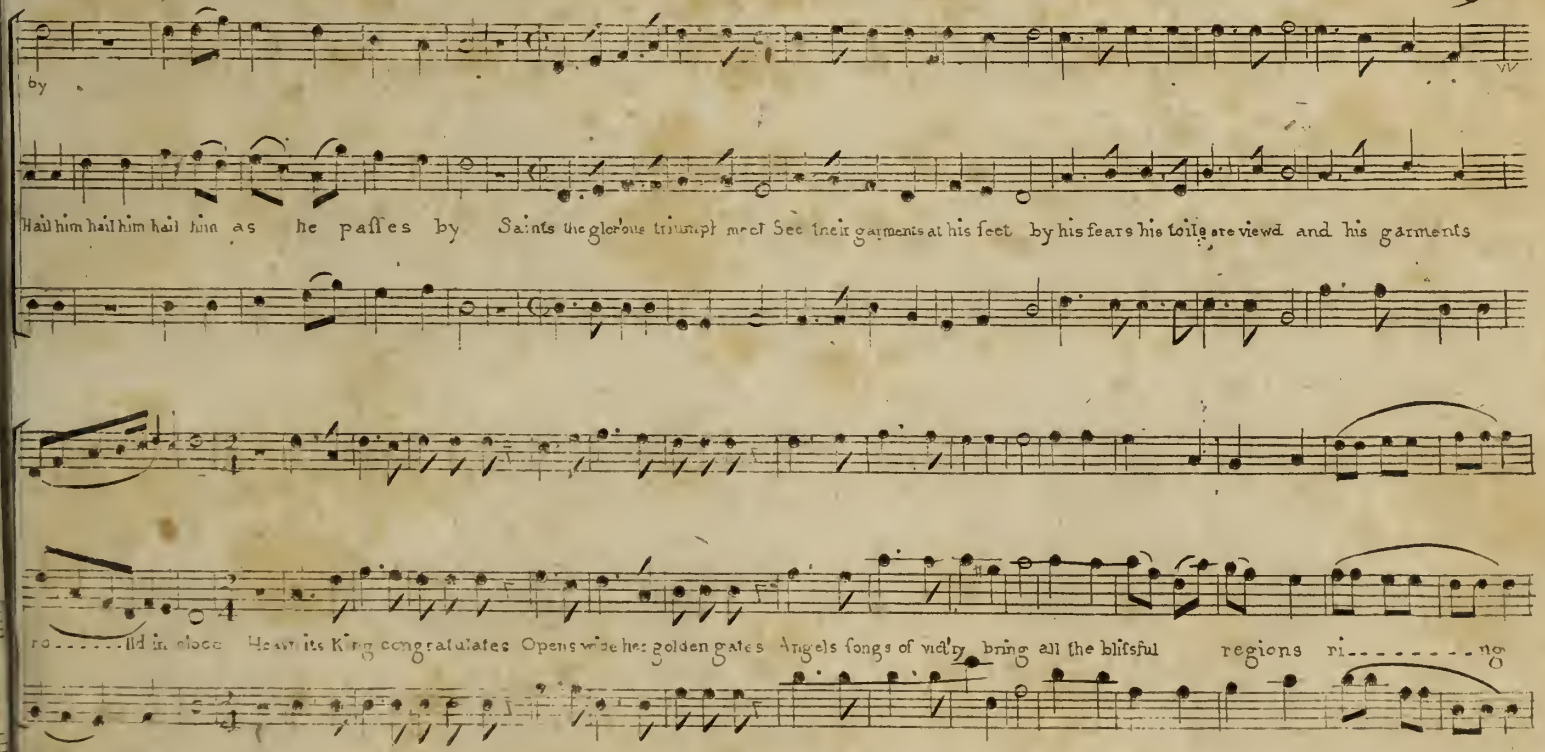

God of my life look down Behold the pains I feel But I am dumb before thy throne nor dare dispute thy will

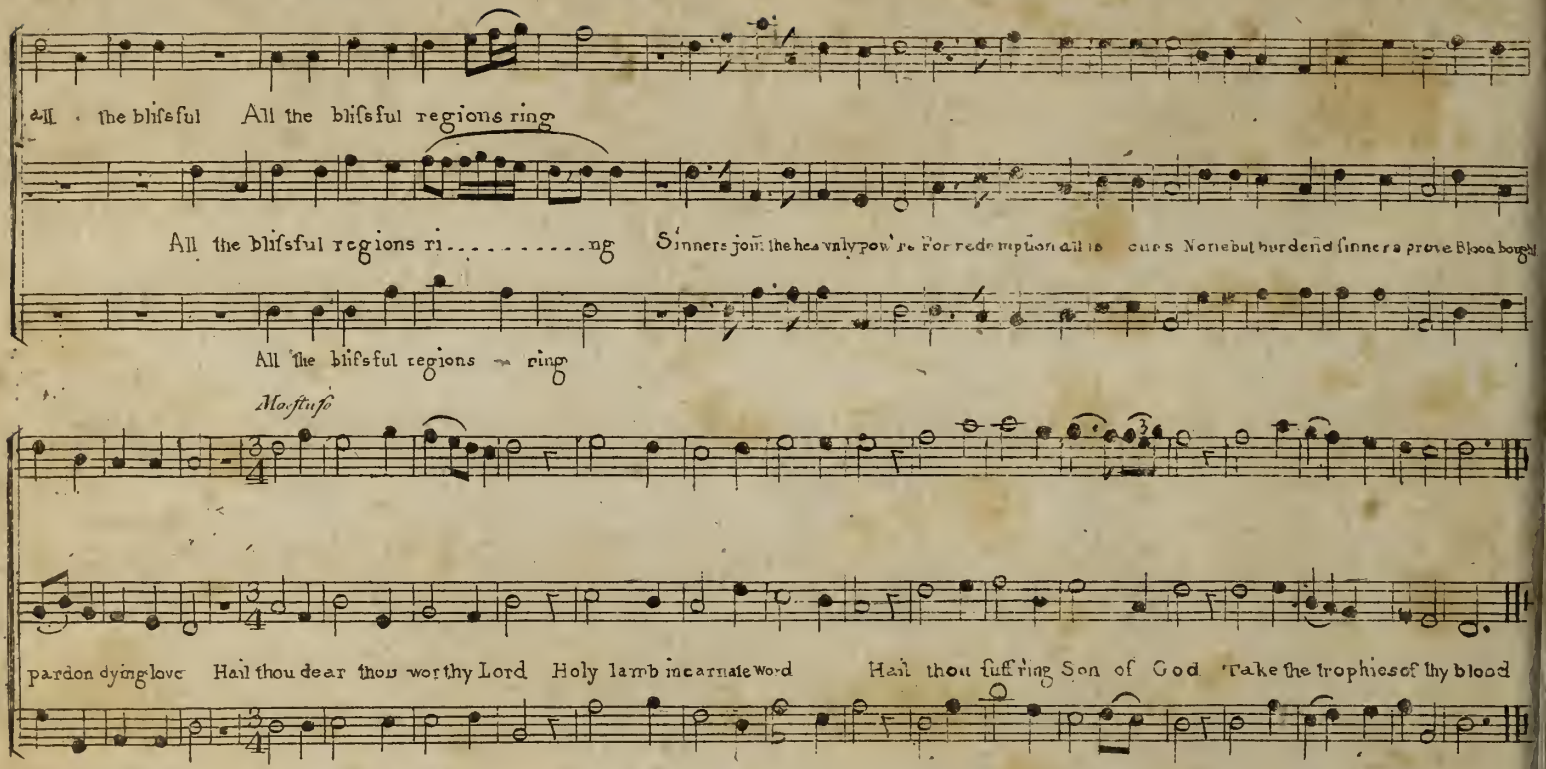
BRISTOL. L.M.

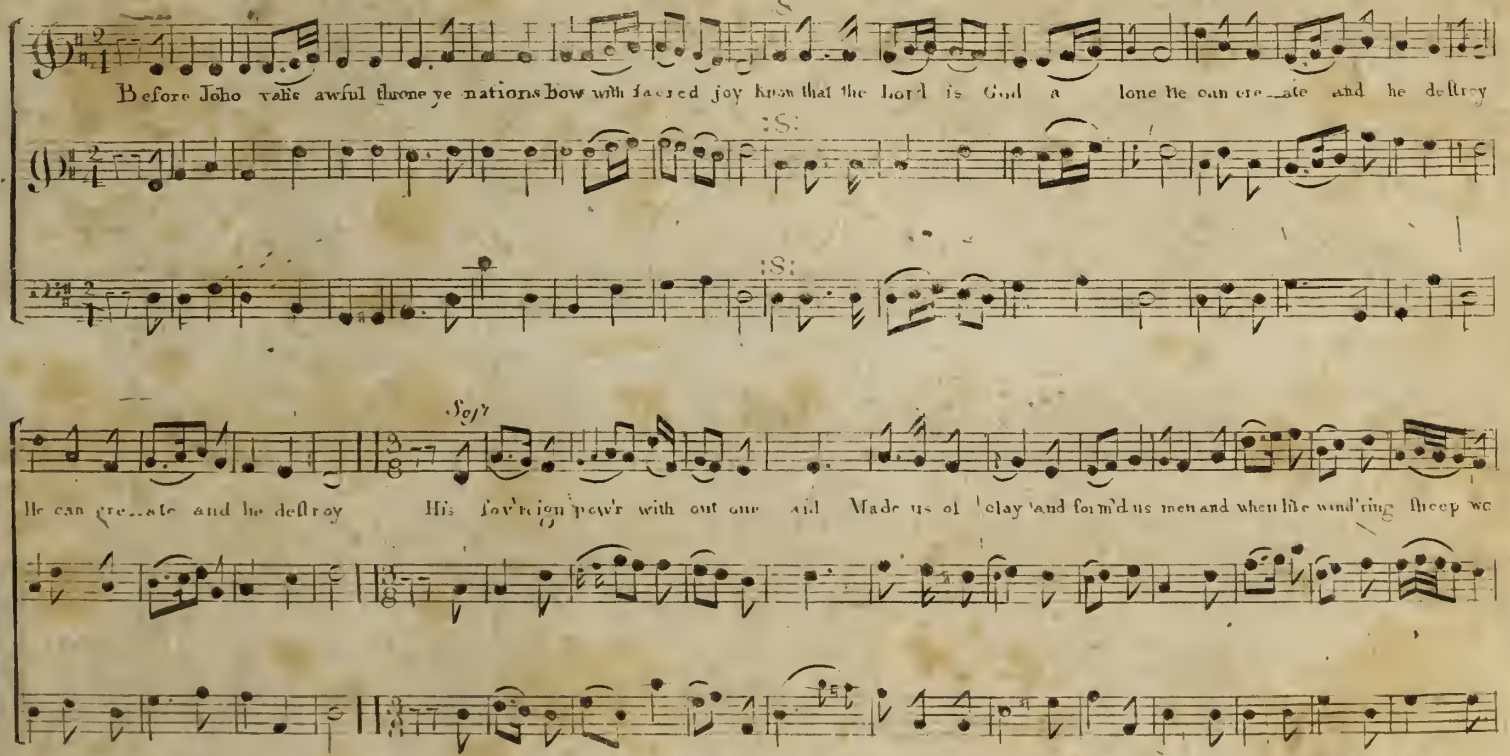

The lofty Pillars of the sky And spacious concave raisd on high Spangled with stars a shining
Th' unwearied &c
Th' unwearid sun from day to day pours knowledge on his golden ray And publishes to every land the
Th' unwearid &c
Th' unwearid &c
And &c
And &c

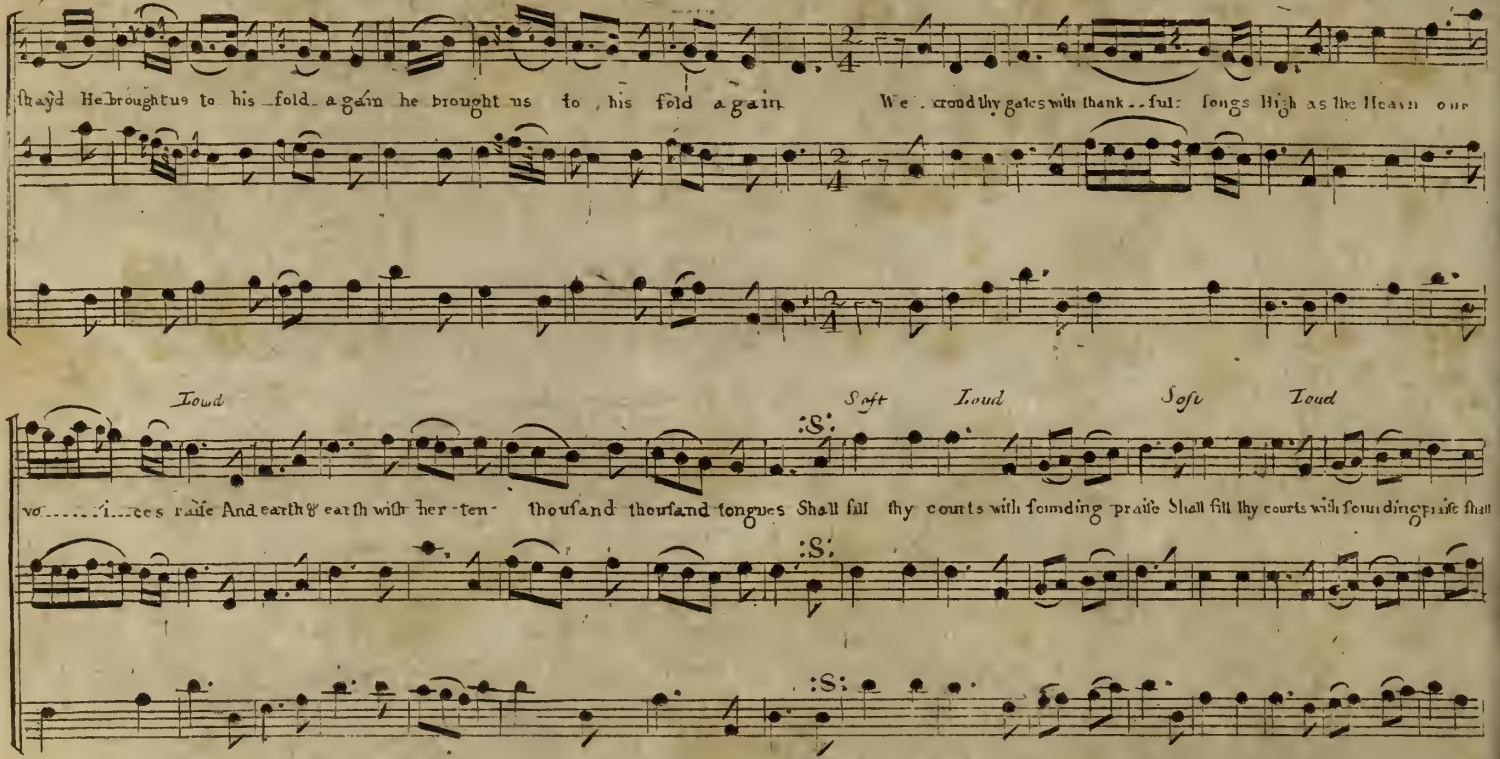

:S:
High was thy throne ere made high
Thro' ev'ry age eter - - - nal God Thou art our rest our safe abode
:S:
High was thy throne ere
:S:
High was thy throne ere heav'n was made High
:S:
High was thy throne ere heav'n was made High was thy throne ere
1 2
was thy throne ere heav'n was made Or earth thy humble footstool laid
heav'n was made ere heav'n was made Or earth thy humble footstool laid Or ere laid or earth thy humble footstool laid
Or earth thy humble footstool laid ere
Or earth thy humble footstool laid ere

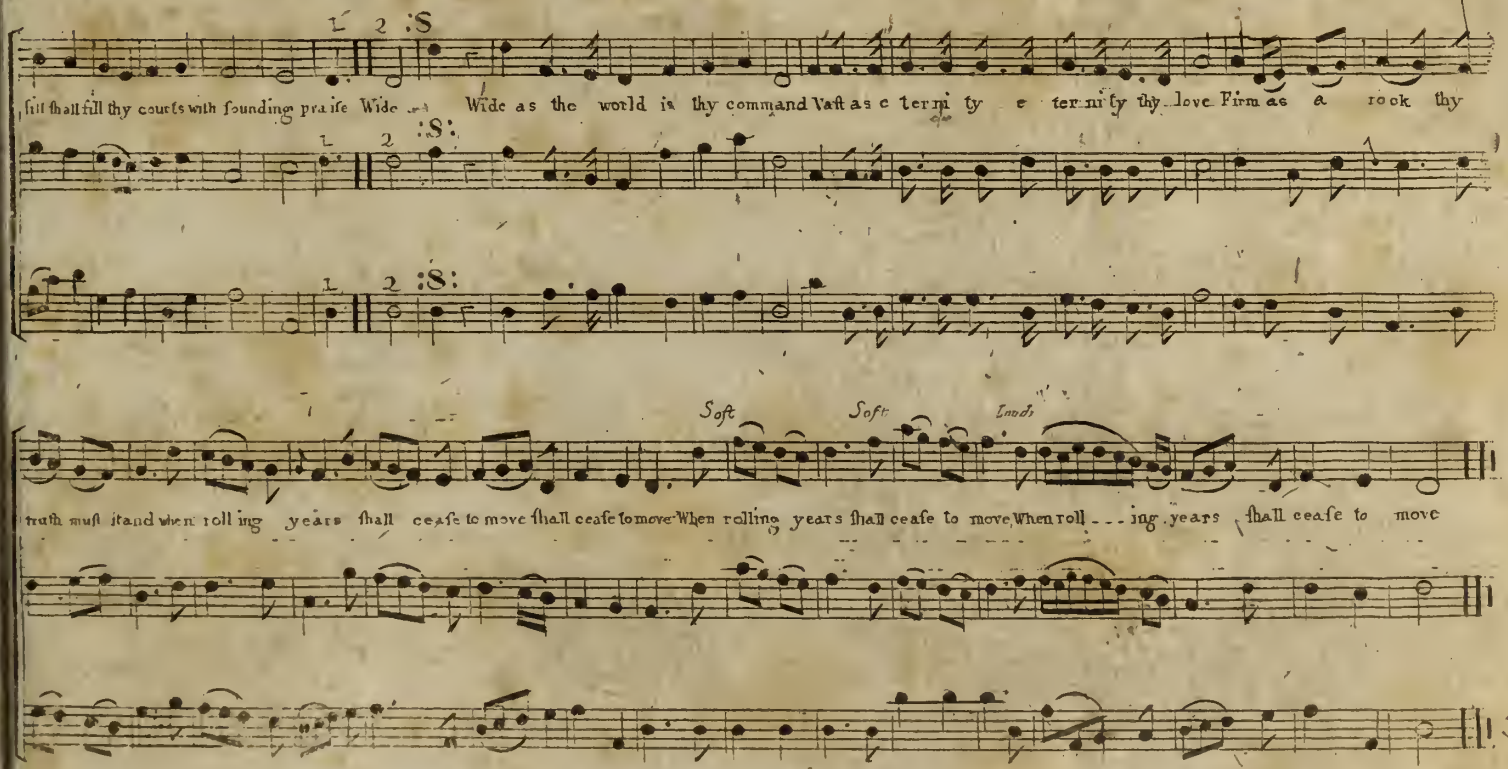

Jesus our triumphant head Rish victor ous from the dead To the realms of glory's gone To ascend his rightful throne Cherubs on y
Hail him hail him Hail him as he passes
conqueror gaze Seraphs glow with briter blaze, Each bright order s of the sky hail him as he passes by
Hail him as he passes by


by
Hail him hail him hail him as he passes by Saints the glorious triumph meet See their garments at his feet by his fears his toile are viewd and his garments
ro.....lld in blood Heav'n its King congratulates Opens wide her golden gates Angels songs of vict'ry bring all the blitsful regions ri.....ng

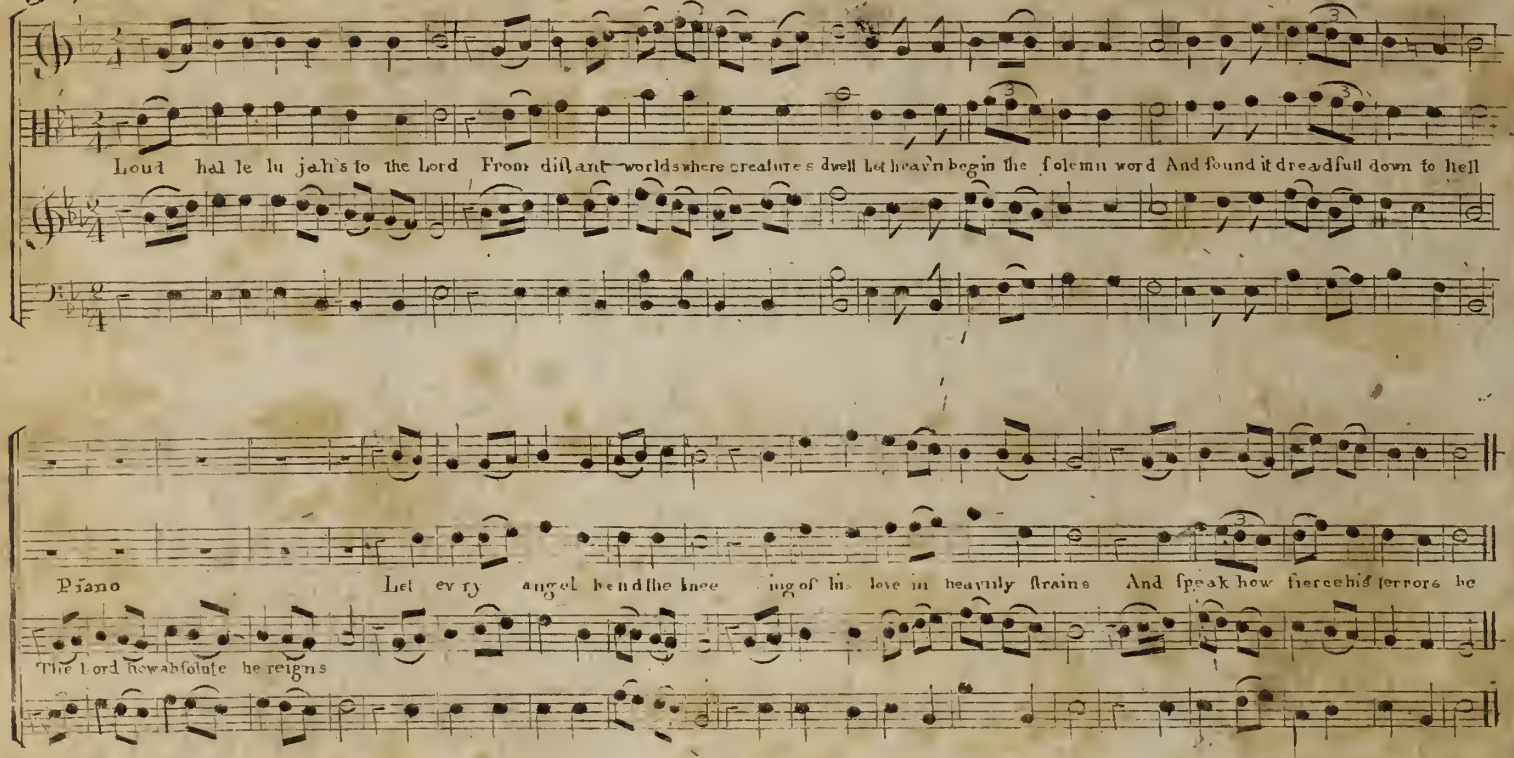

All the blisful All the blisful regions ring
All the blisful regions ri.....ng Sinners join the heavnly pow'rs For redemption all is cure Nonebut burdend sinners prove Bloodbought
All the blisful regions ring
Mostuso
pardon dying love Hail thou dear thou worthy Lord Holy lamb incarnate Word Hail thou suffring Son of God Take the trophies of thy blood

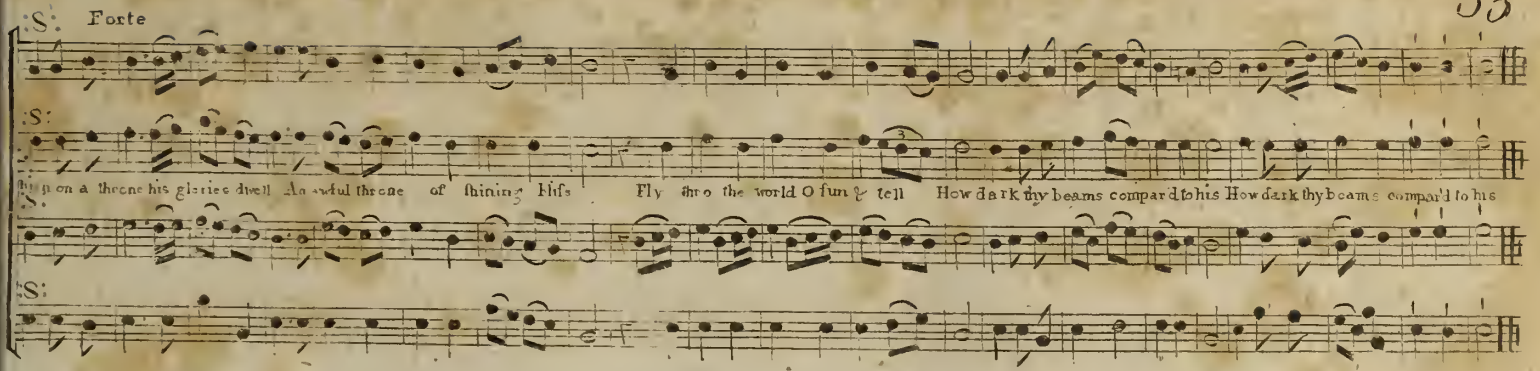

Before Joho vahs awful throne ye nations bow with sacred joy know that the Lord is God a lone he can cre ate and he destroy
:S:
:S:
Soft
He can cre ate and he destroy His sov'reign pow'r with out one aid Made us of clay and form'd us men and when like wand'ring sheep we


shayd He brought us to his fold again he brought us to his fold again
We . crowd thy gates with thank - ful songs High as the Heaven our
Loud
Soft
Loud
Soft
Loud
:S:
voi.....ices raise And earth & earth with her - ten - thousand thousand tongues Shall fill thy courts with sounding praise Shall fill thy courts with sounding praise shall
:S:
:S:

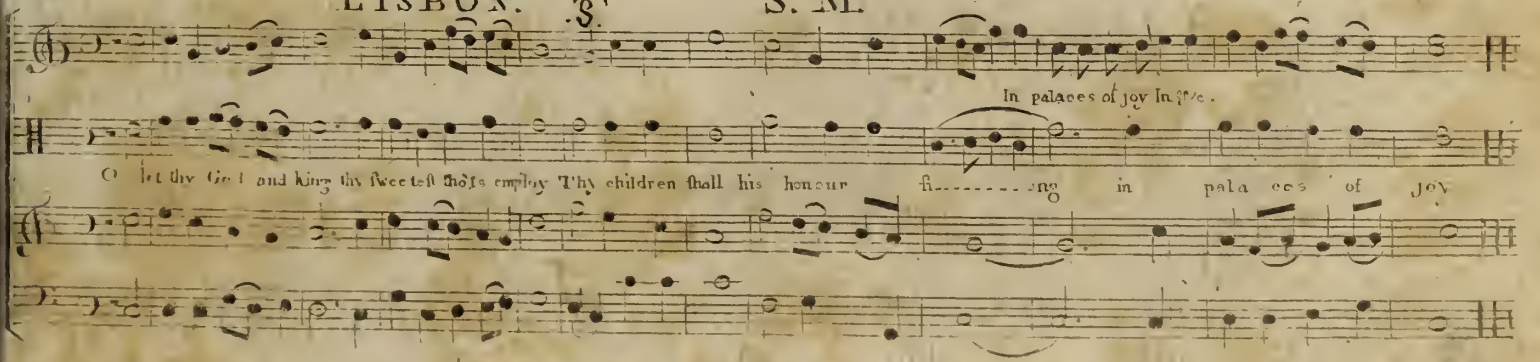

1 2 :S
fill shall fill thy courts with sounding praise Wide
Wide as the world is thy command Vast as e ter ni ty e ter ni ty thy love Firm as a rock thy
1 2 :S:
1 2 :S:
Soft
Soft
Loud
truth must stand when roll ing years shall cease to move shall cease to move When rolling years shall cease to move When roll ing years shall cease to move

UNION. L.M.

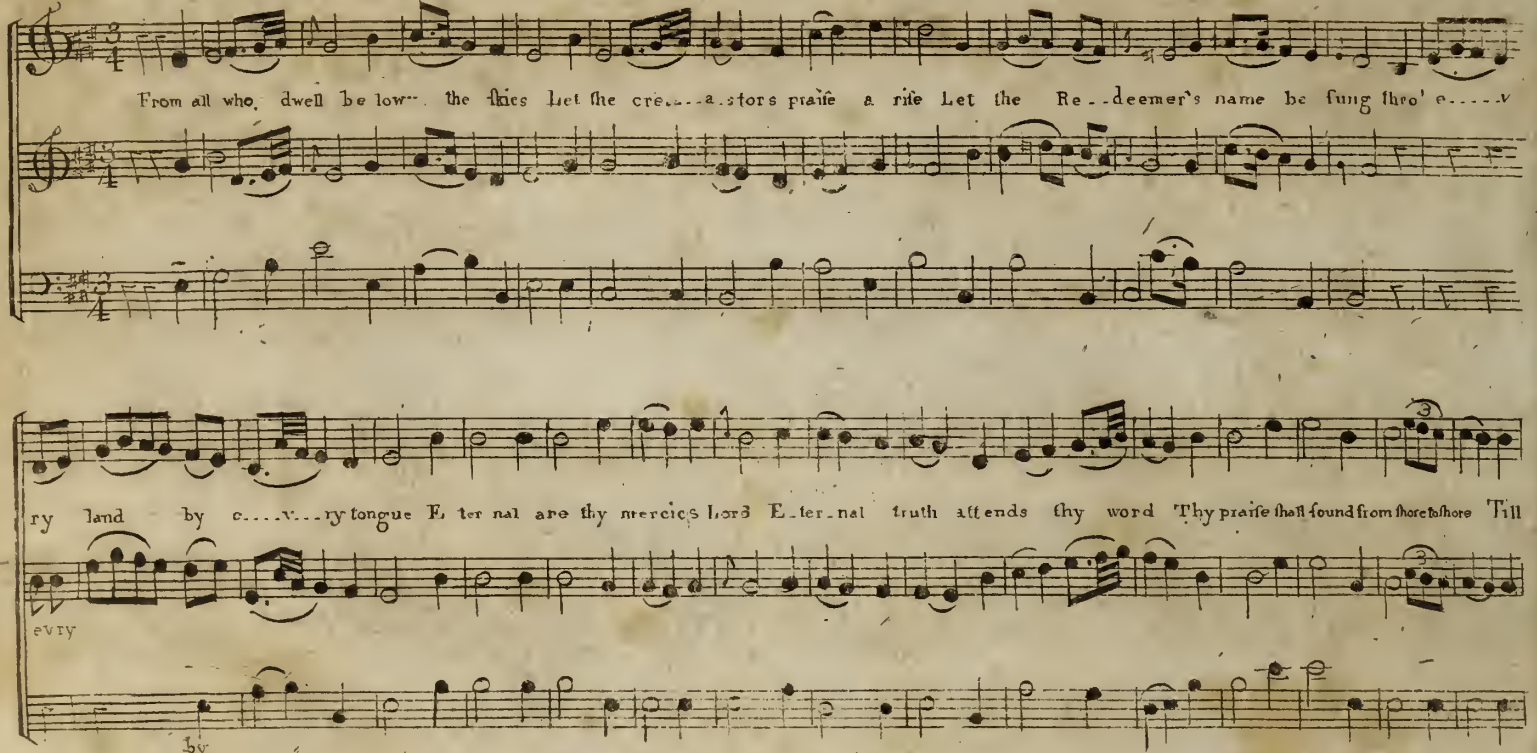

Loud hal le lu jah's to the Lord From distant worlds where creatures dwell Let heav'n begin the solemn word And sound it dreadfull down to hell
Piano
Let ev ry angel bend the knee ing of his love in heavnly strains And speak how fierce his terrors be
The Lord how absolute he reigns

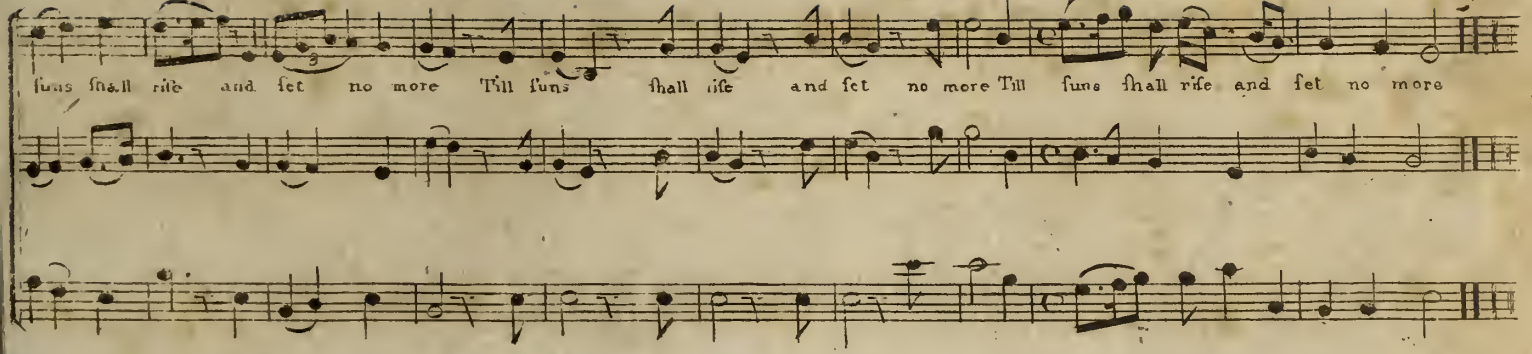

S: Forte
S:
S:
S:
Upon a throne his glories dwell An awful throne of shining Hifs
Fly thro the world O fun & tell How dark thy beams compar'd to his How dark thy beams compar'd to his

LISBON. 8's S.M.

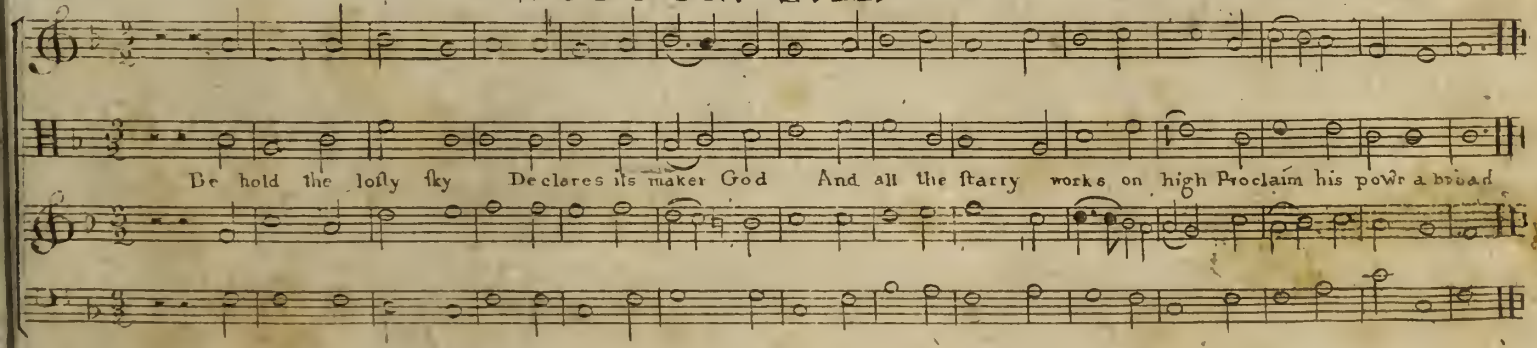

In palaces of joy In &c.
O let thy God and king thy sweetest thots employ Thy children shall his honour ſ.....ing in pala ces of joy

DENBIGH.

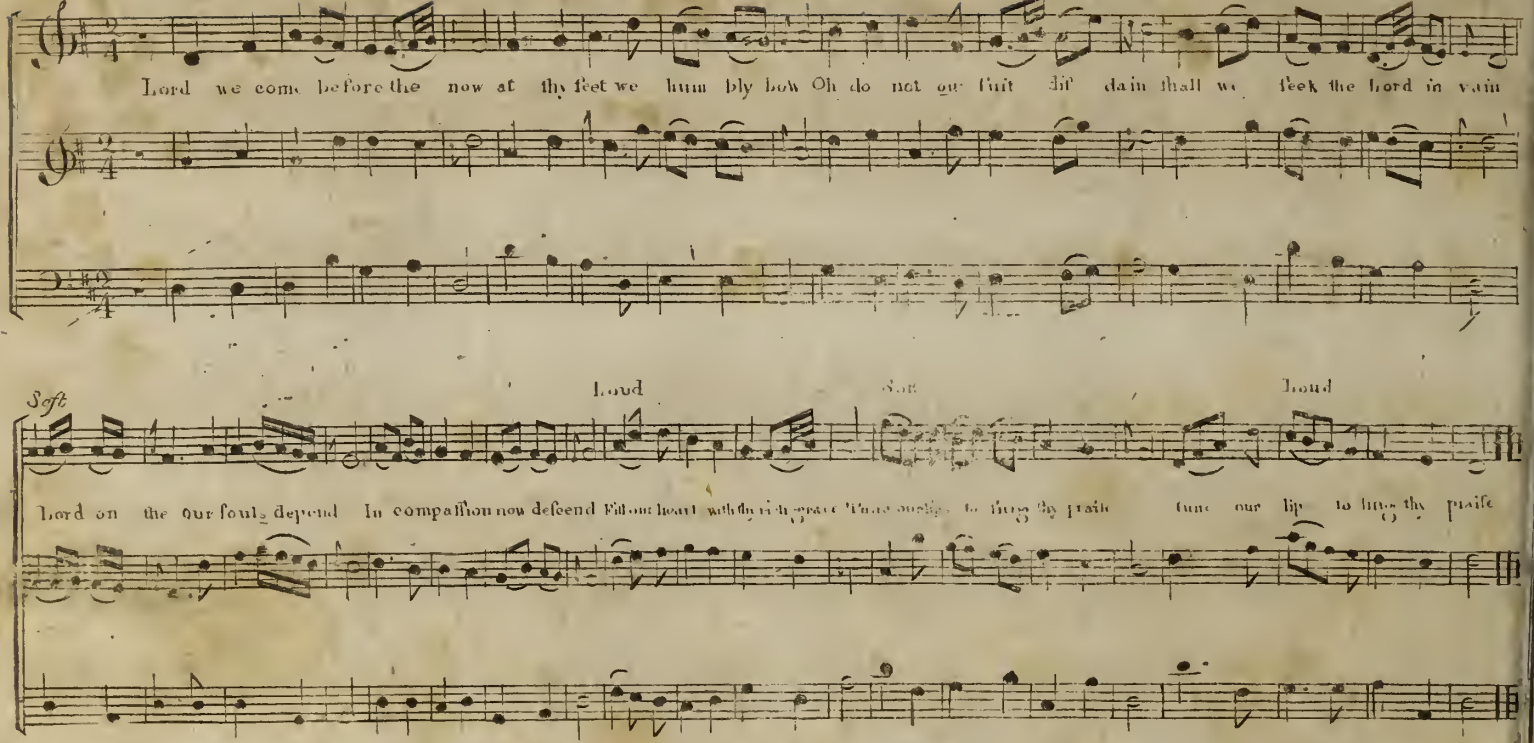

From all who dwell be low the skies Let the cre a tors praise a rise Let the Re deemer's name be sung thro' e v
ry land by e v ry tongue E ter nal are thy mercies Lord E ter nal truth attends thy word Thy praise shall sound from shore to shore Till
evry
by

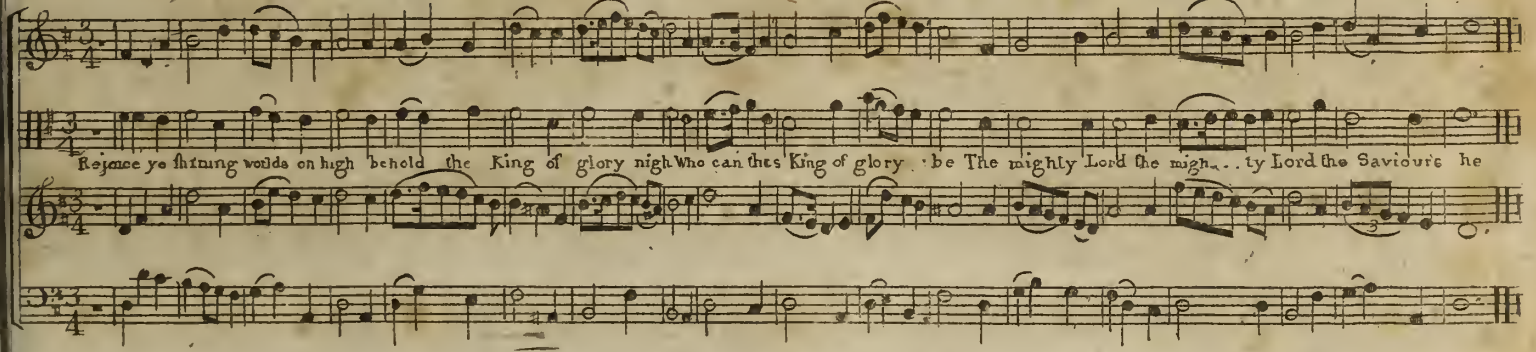

ſuns ſhall riſe and ſet no more Till ſuns ſhall riſe and ſet no more Till ſuns ſhall riſe and ſet no more

SUTTON. S.M.

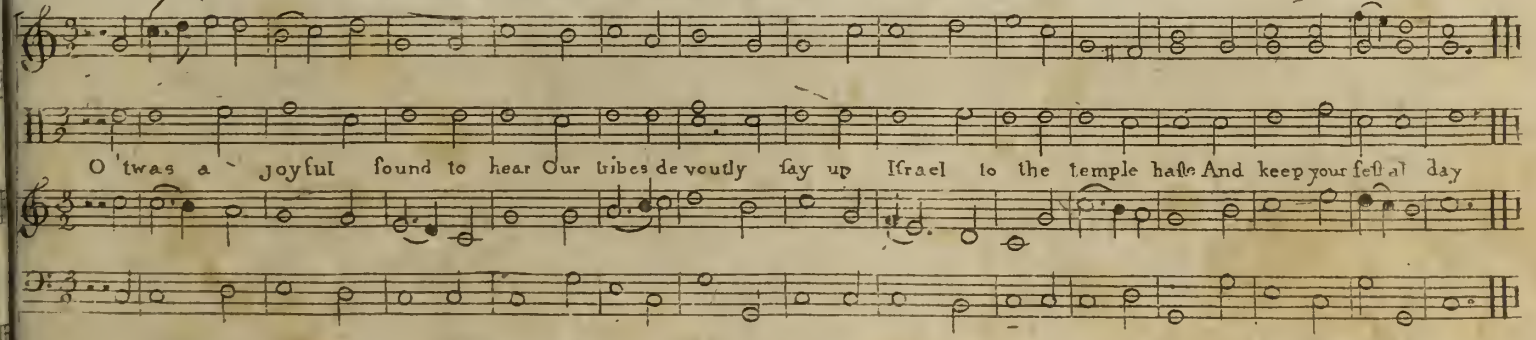

Be hold the lofty ſky Declares its maker God And all the ſtarry works on high Proclaim his powr a broad

FALMOUTH

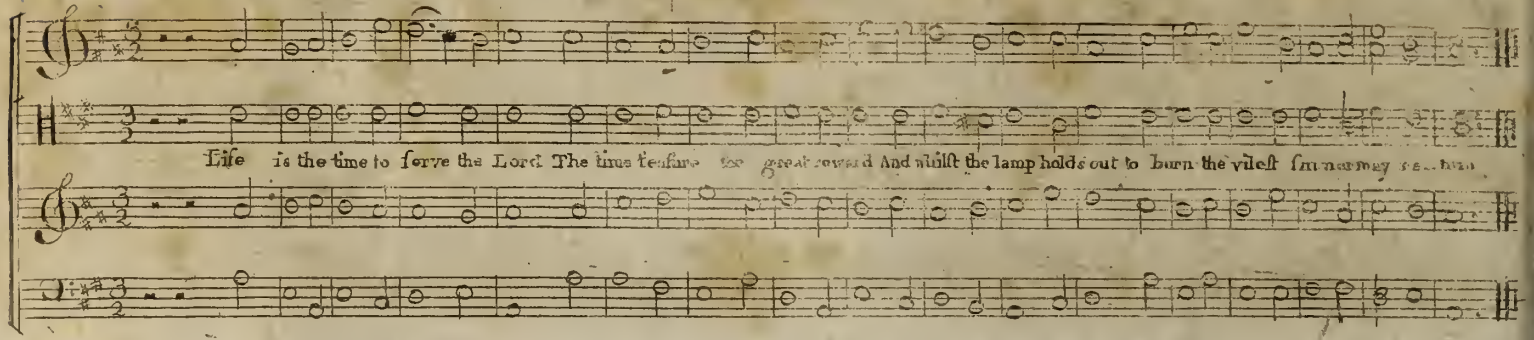

Lord we come before the now at thy feet we hum bly bow Oh do not our suit dis dain shall we seek the Lord in vain
Soft
Loud
Soft
Loud
Lord on the our souls depend In compassion now descend Fill our heart with thy rich grace Tune our lips to sing thy praise
tune our lips to sing thy praise



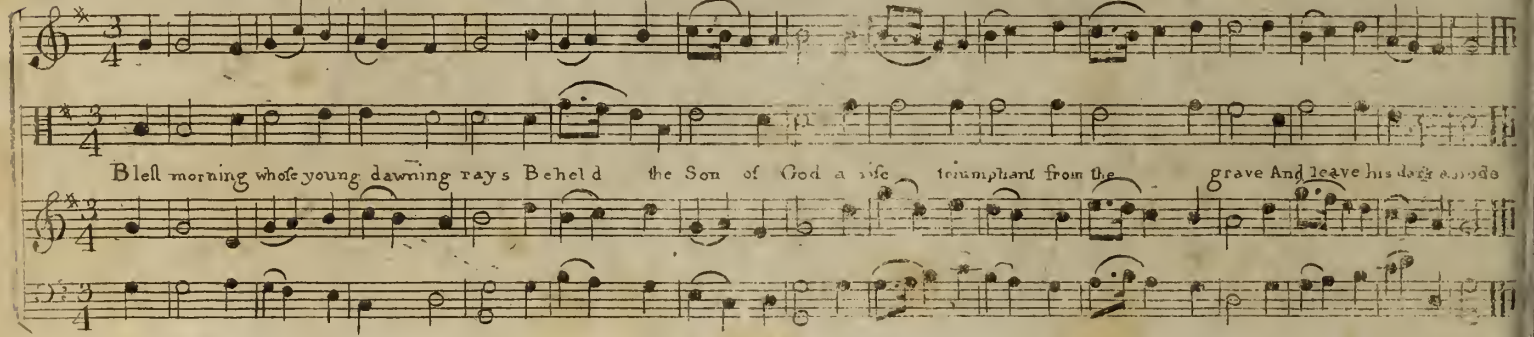
COLCHESTER New. C.M.

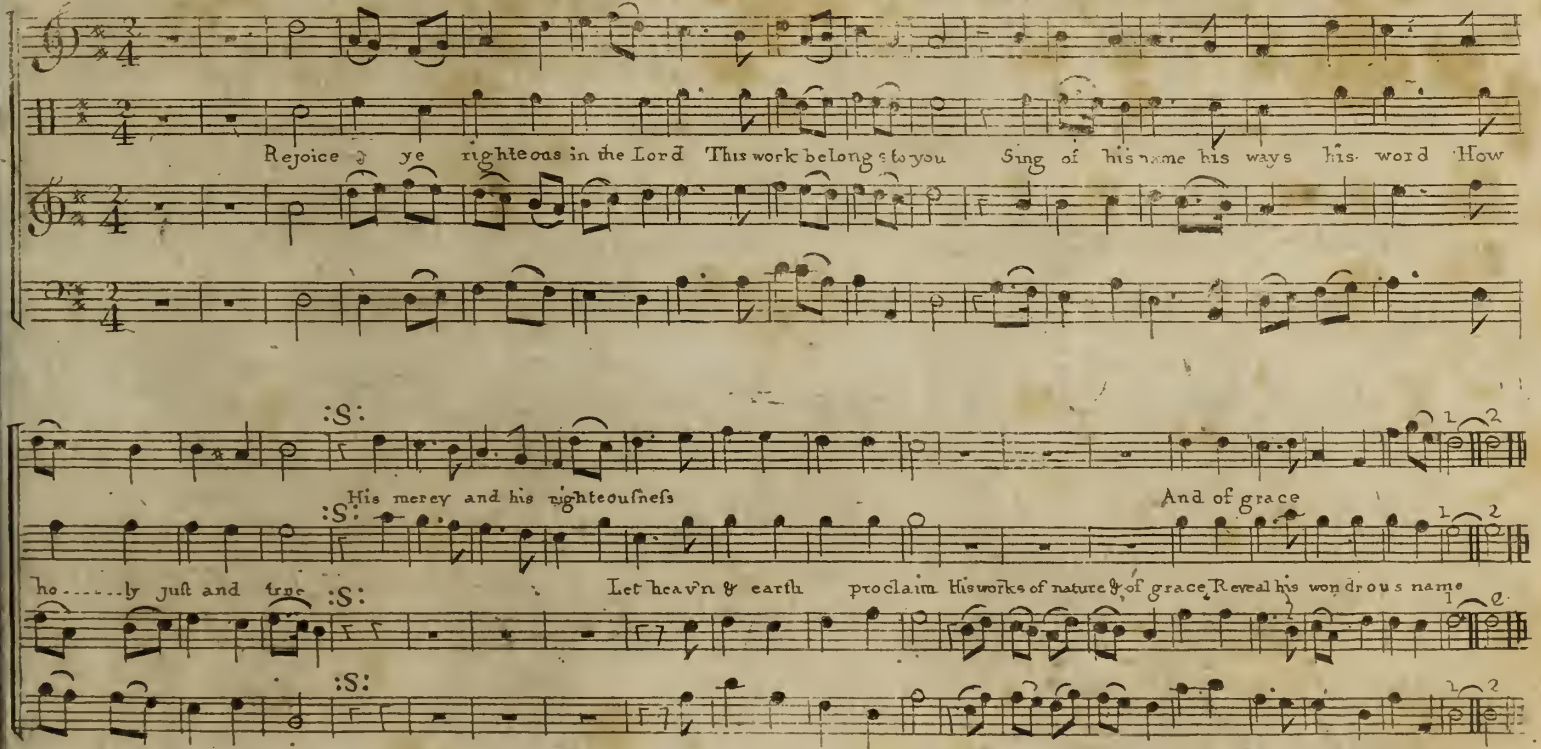


BUCKLAND.

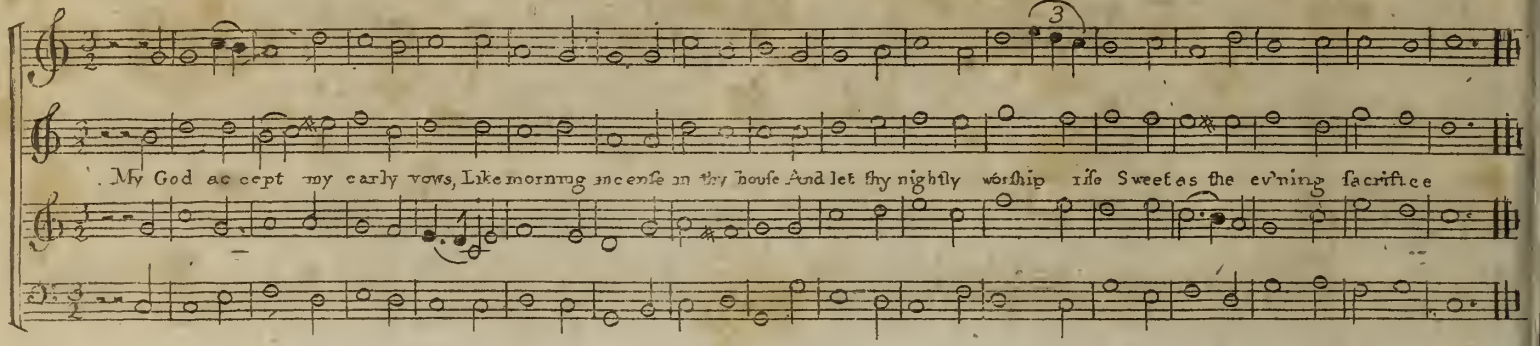


ST. PATRICKS. C. M.

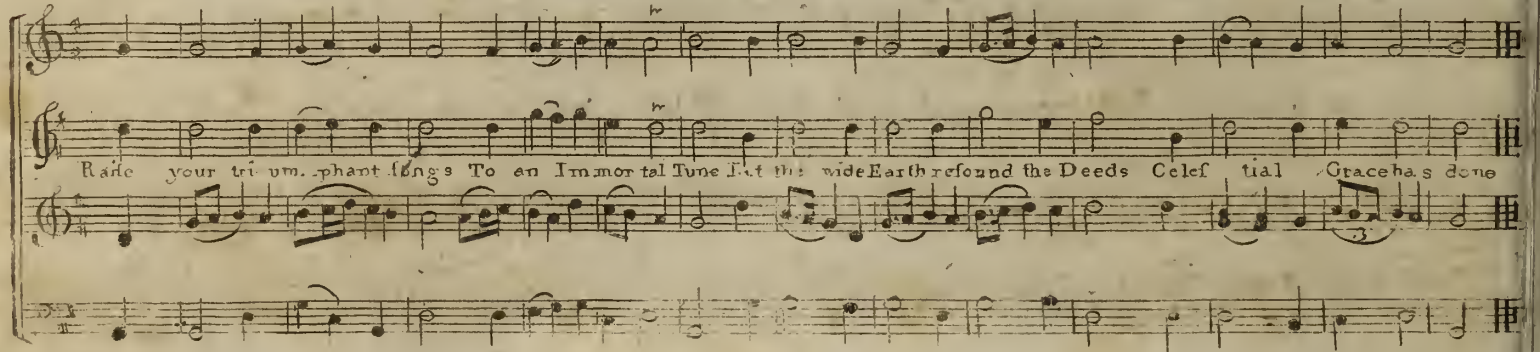


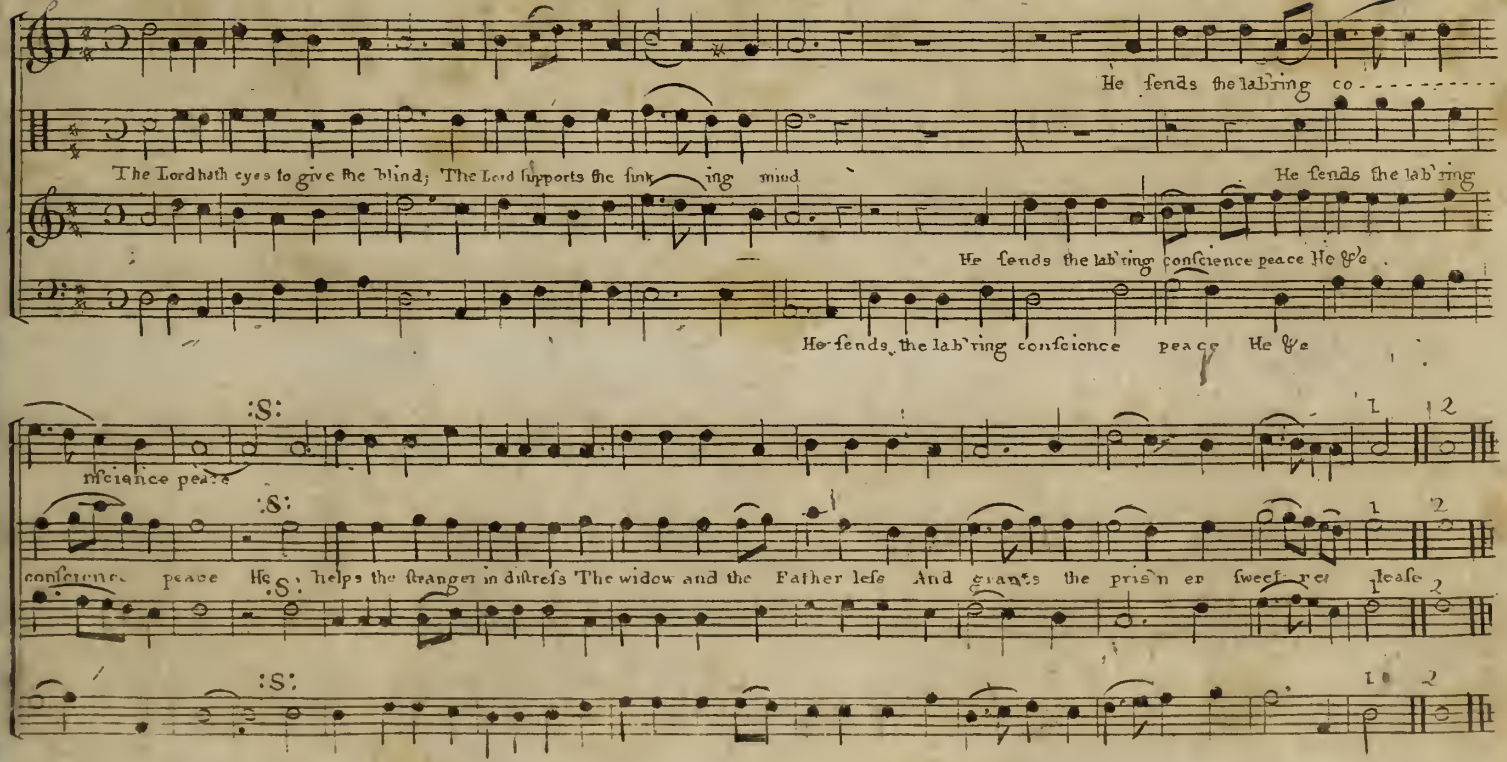

Rejoice ye righteous in the Lord This work belongs to you Sing of his name his ways his word How
:S:
His mercy and his righteousness
:S:
And of grace
ho.....ly just and true :S:
Let heav'n & earth proclaim His works of nature & of grace Reveal his wondrous name
:S:

WINCHESTER. L.M.

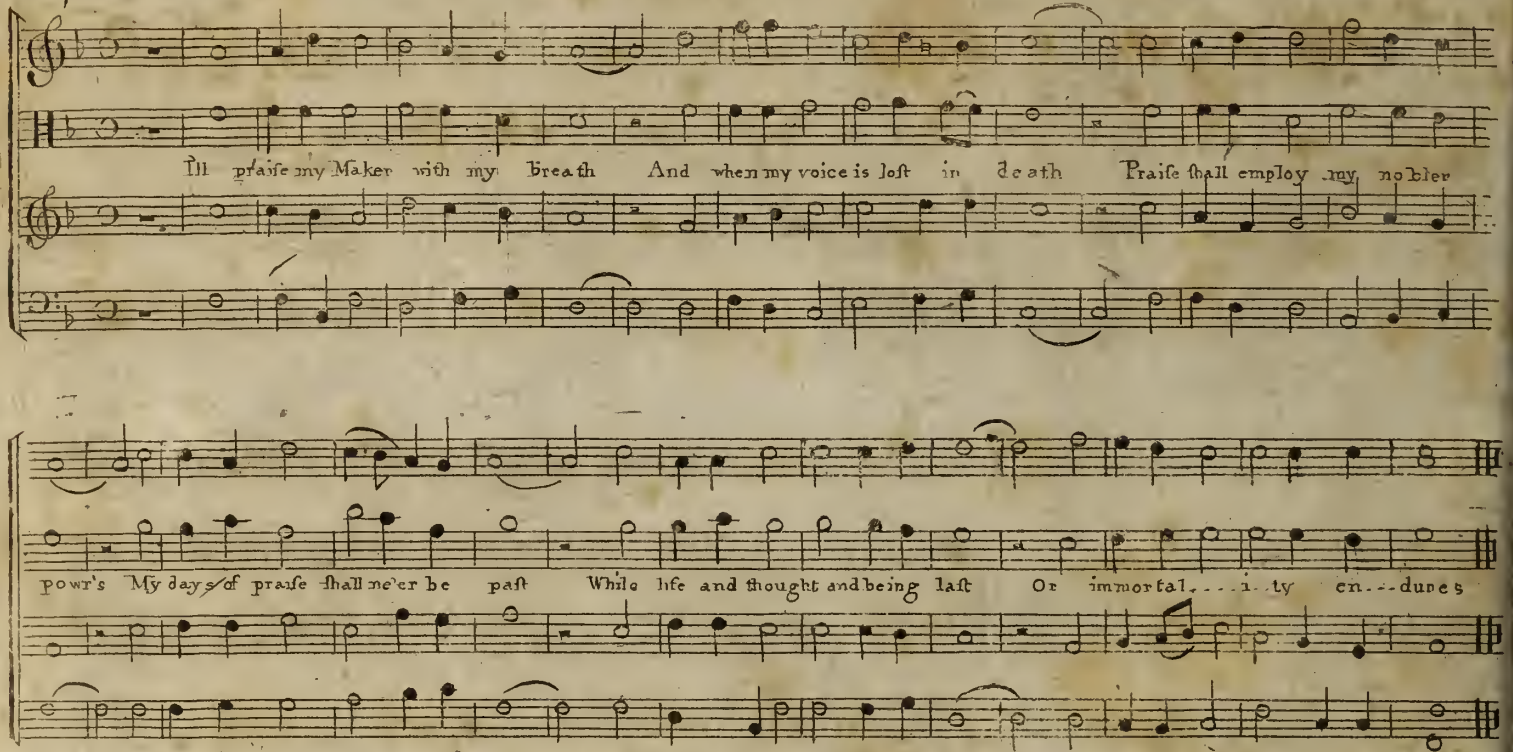


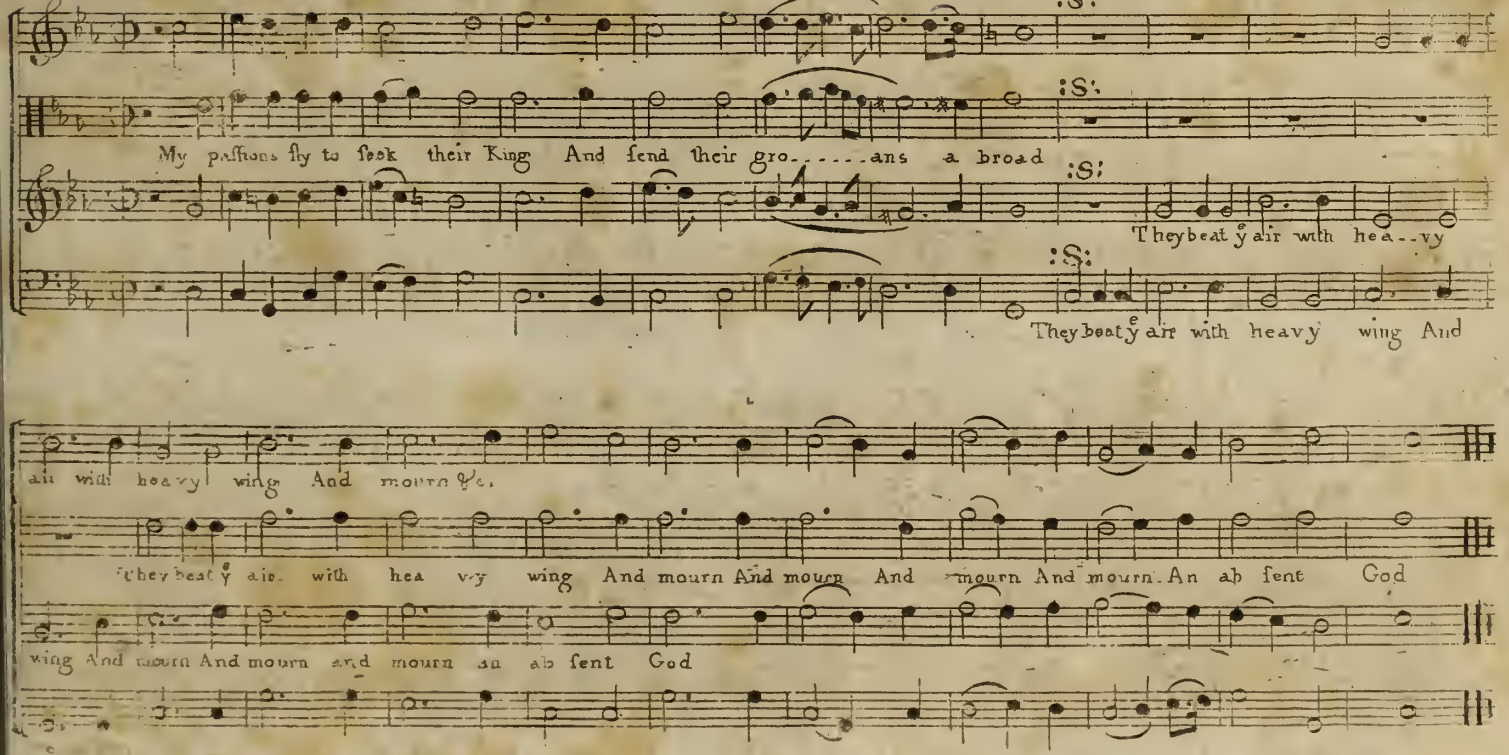
New EAGLE.STREET. S. M.



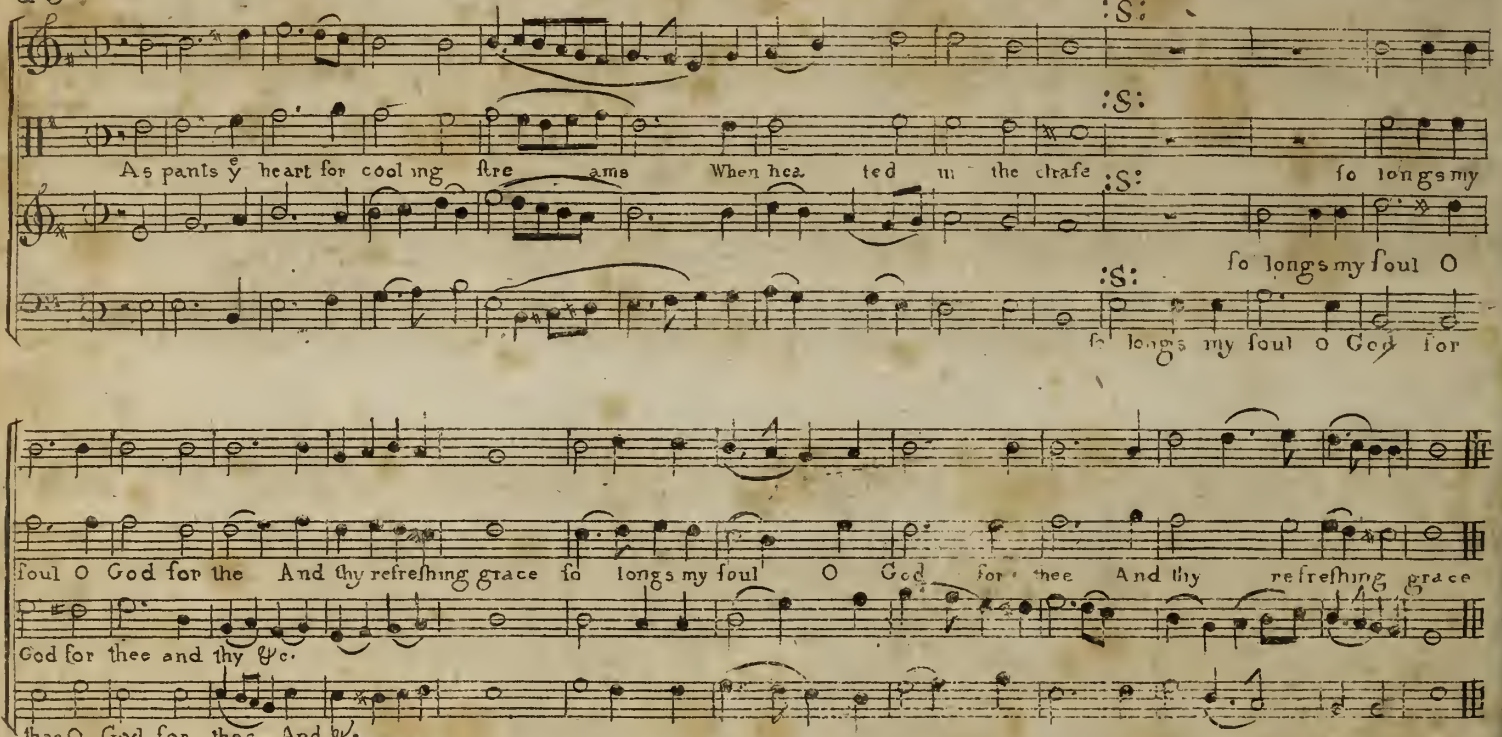

He sends the labring co
The Lord hath eyes to give the blind; The Lord supports the sink ing mind
He sends the lab'ring
He sends the lab'ring conscience peace He &c
He sends the lab'ring conscience peace He &c
:S:
1 2
nscience peace
:S:
1 2
conscience peace He :S: helps the stranger in distress The widow and the Father less And grants the pris'n er sweet re lease
:S:
1 2

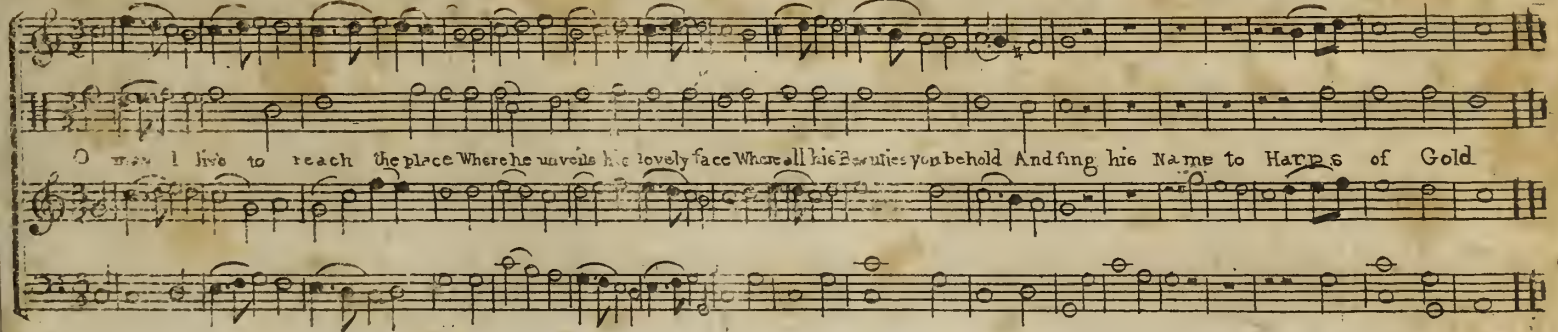
PSALM. 46. P. M.


I'll praise my Maker with my breath And when my voice is lost in death Praise shall employ my nobler
powr's My days of praise shall ne'er be past While life and thought and being last Or immortal---i---ty en---dures

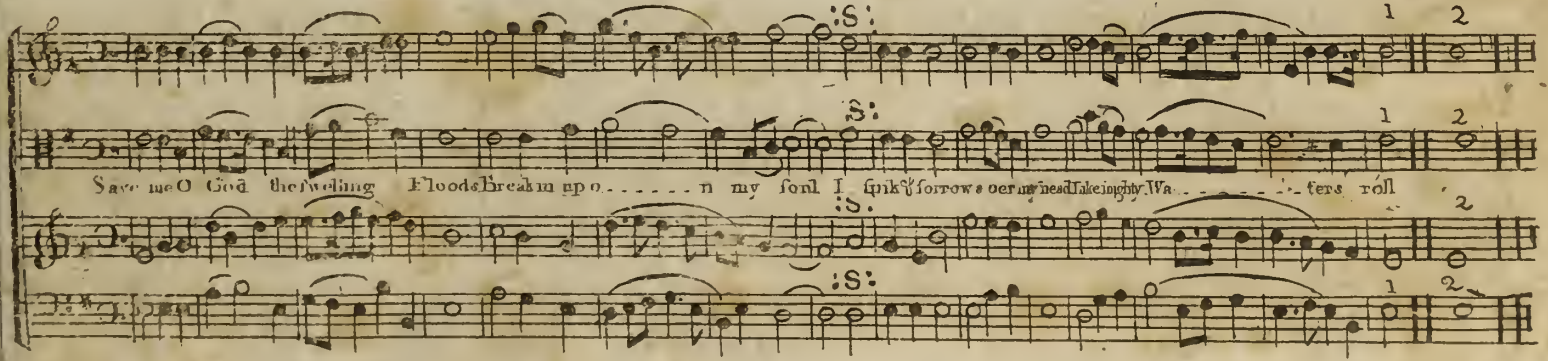

:S:
:S:
My passions fly to seek their King And send their gro.....ans a broad
:S:
They beat y air with hea..vy
:S:
They beat y air with heavy wing And
air with heavy wing And mourn &c.
They beat y air with hea vy wing And mourn And mourn And mourn And mourn An ab sent God
wing And mourn And mourn and mourn an ab sent God

PEPPERELL. C. M.

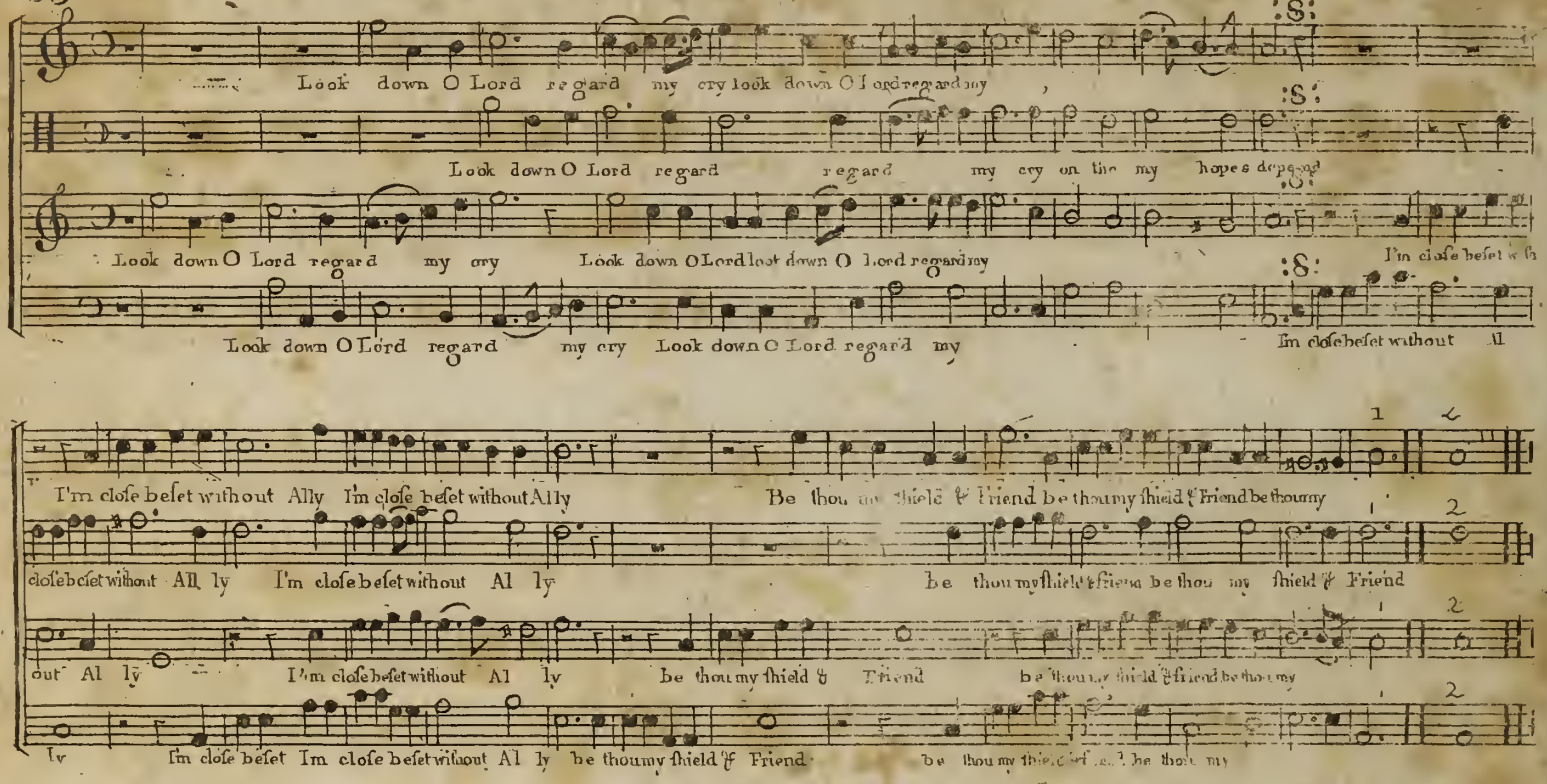


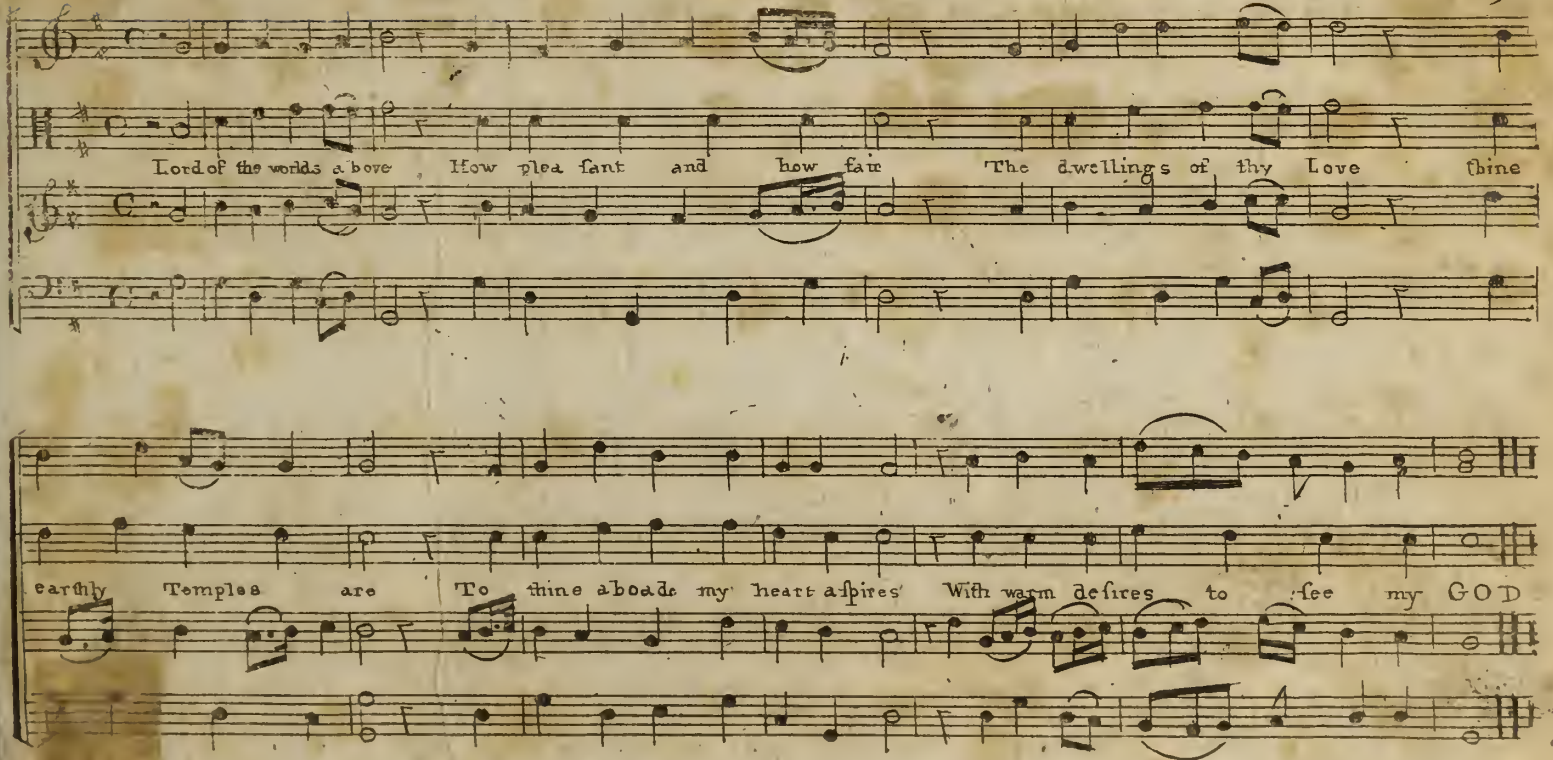

O may I live to reach the place Where he unveils his lovely face Where all his Beauties you behold And sing his Name to Harps of Gold

BRANFORD. C.M.

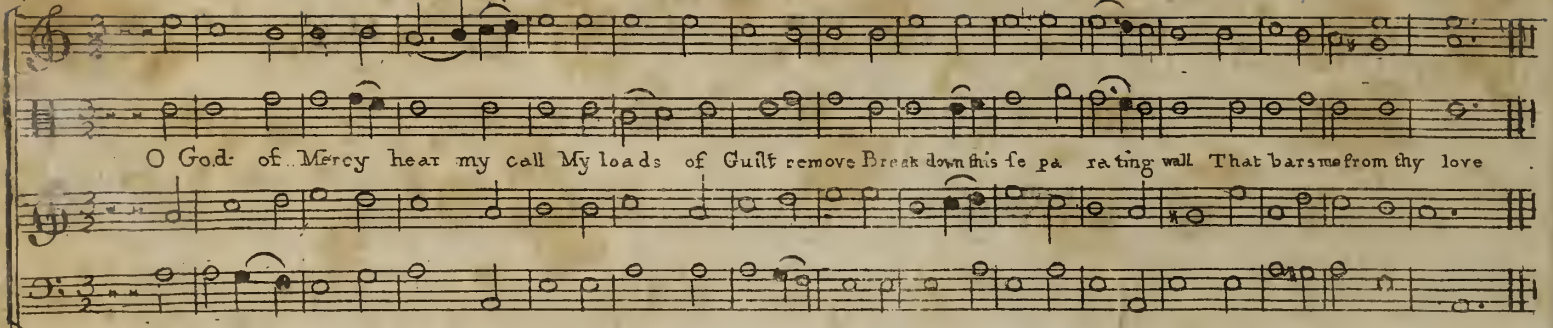

Save me O God the swelling Floods Break in upo n my soul I sink & sorrows o'er my head Like mighty Wa ters roll

PSALM. 3d. C.M.

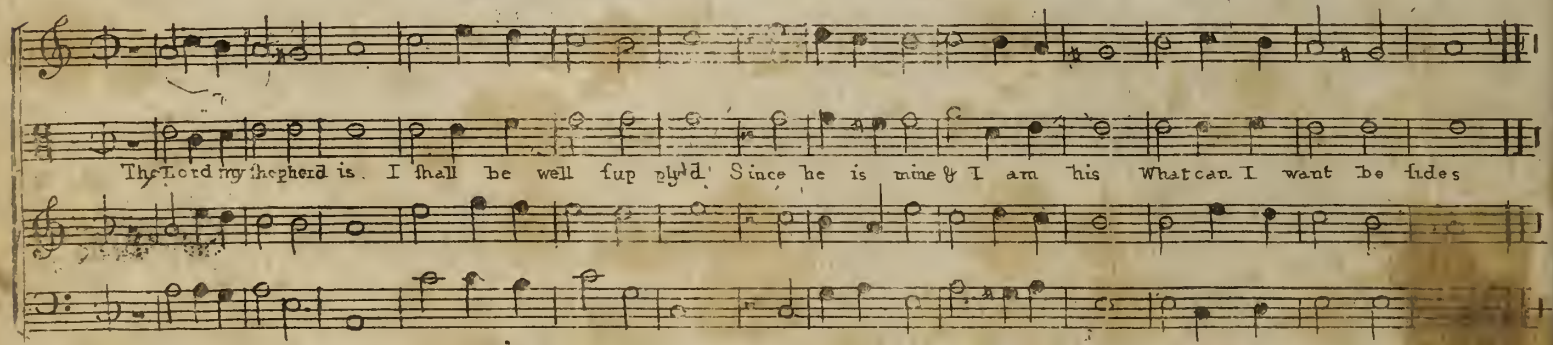

Look down O Lord regard my cry look down O Lord regard my
Look down O Lord regard regard my cry on the my hopes depend
Look down O Lord regard my cry Look down O Lord look down O Lord regard my
I'm close beset with
Look down O Lord regard my cry Look down O Lord regard my
I'm close beset without All
I'm close beset without Ally I'm close beset without Ally
Be thou my shield & Friend be thou my shield & Friend be thou my
close beset without All ly I'm close beset without Al ly
Be thou my shield & Friend be thou my shield & Friend
out Al ly I'm close beset without Al ly be thou my shield & Friend
be thou my shield & Friend be thou my
ly I'm close beset Im close beset without Al ly be thou my shield & Friend
be thou my shield & be thou my


Lord of the worlds above How plea fant and how fair The dwellings of thy Love thine
earthly Temples are To thine aboads my heart aſpires With warm deſires to ſee my GOD

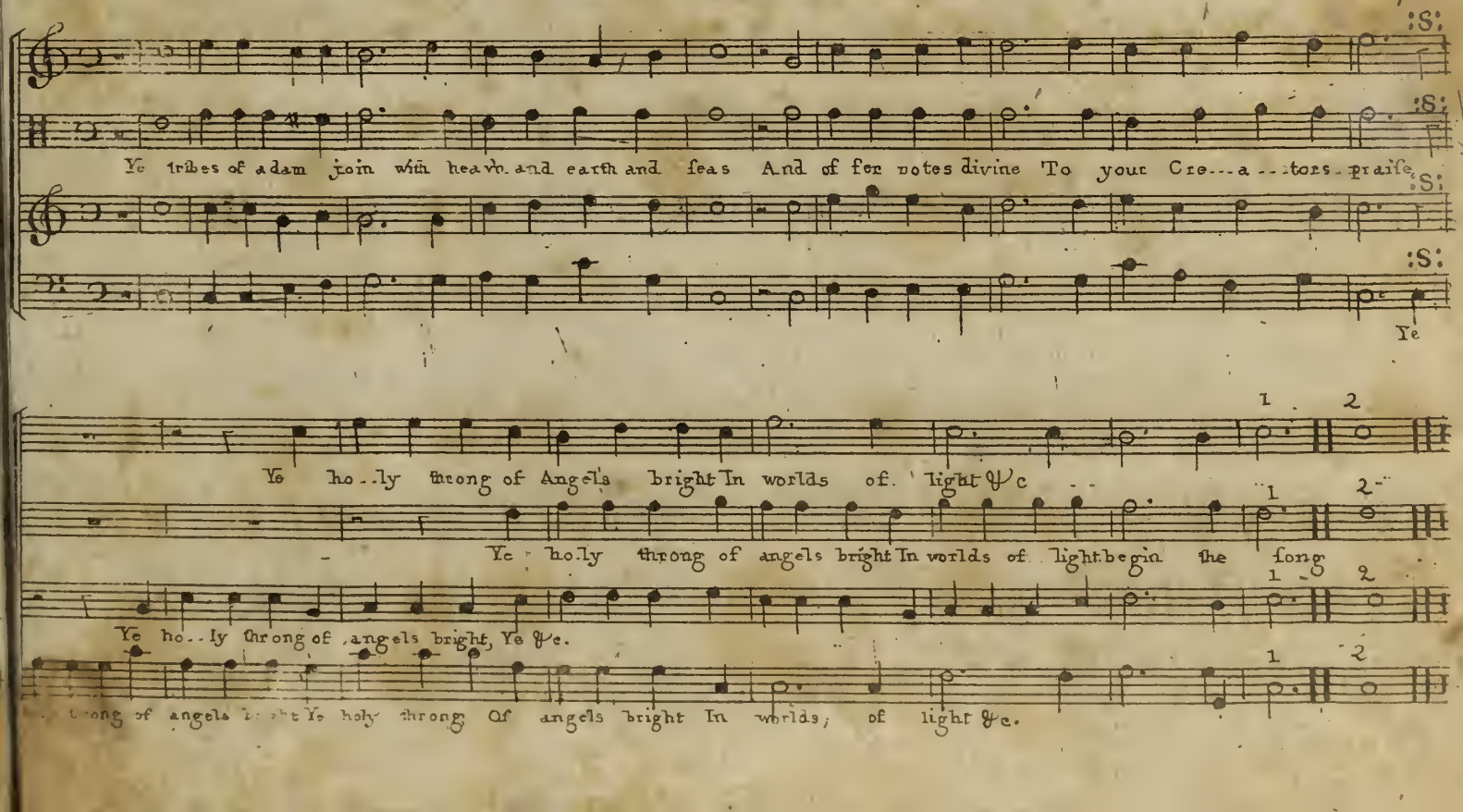
PLYMOUTH. C. M.



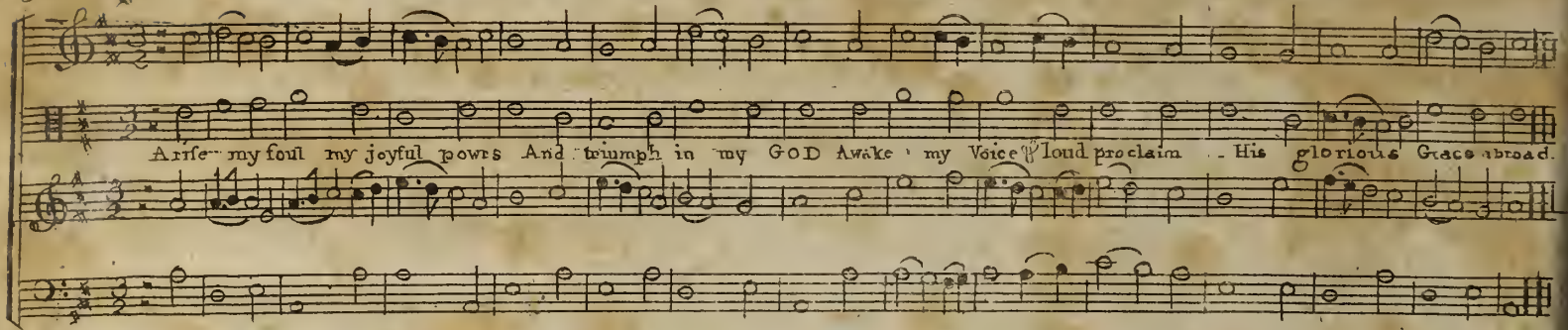
AYLESBURY. S. M.



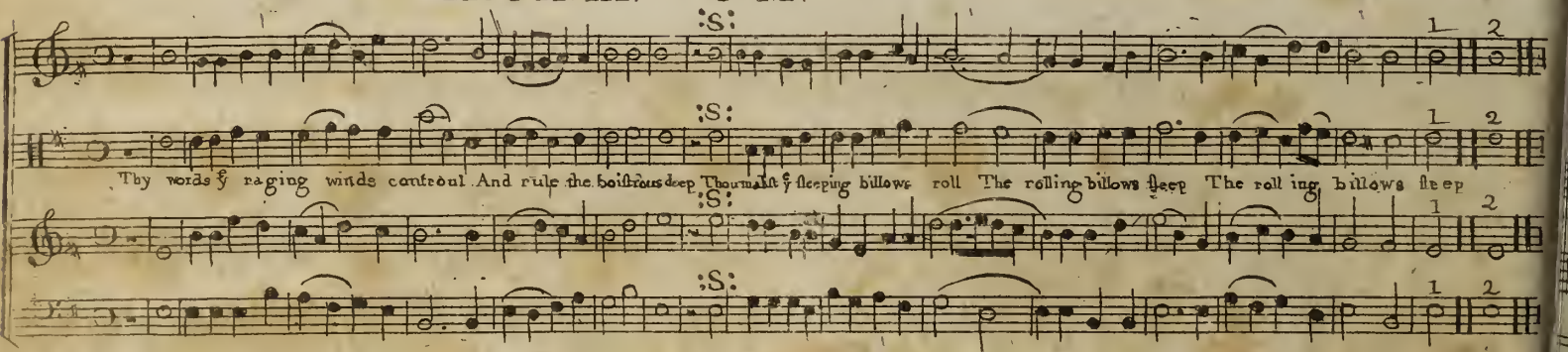
LENOX. P. M.

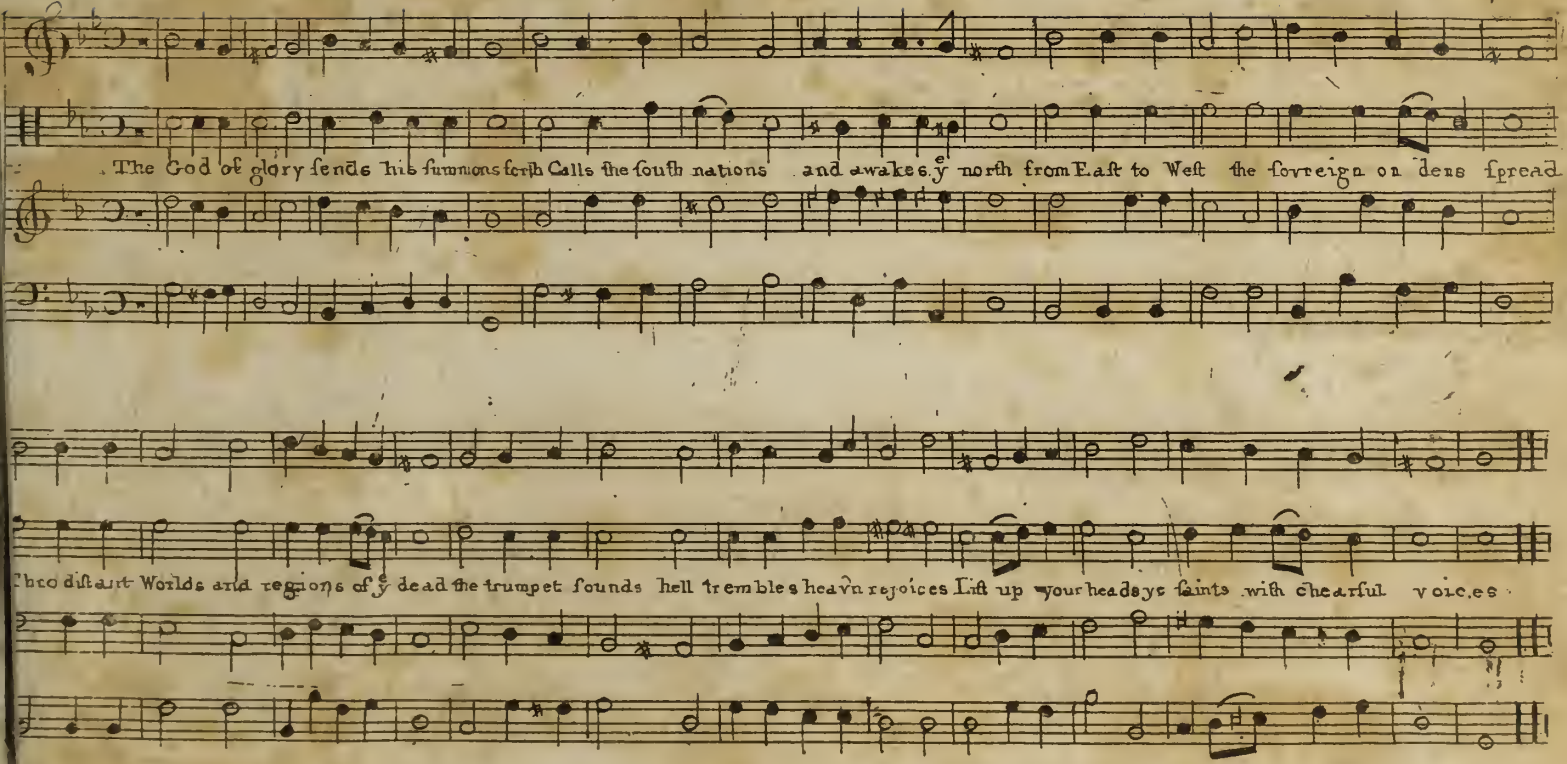

Ye tribes of adam join with heavn and earth and seas And of fer notes divine To your Cre---a---tors praise
Ye
Ye ho..ly throng of Angels bright In worlds of light &c
Ye holy throng of angels bright In worlds of light begin the song
Ye ho..ly throng of angels bright, Ye &c.
throng of angels bright Ye holy throng Of angels bright In worlds of light &c.

S.T MARTINS. C. M.

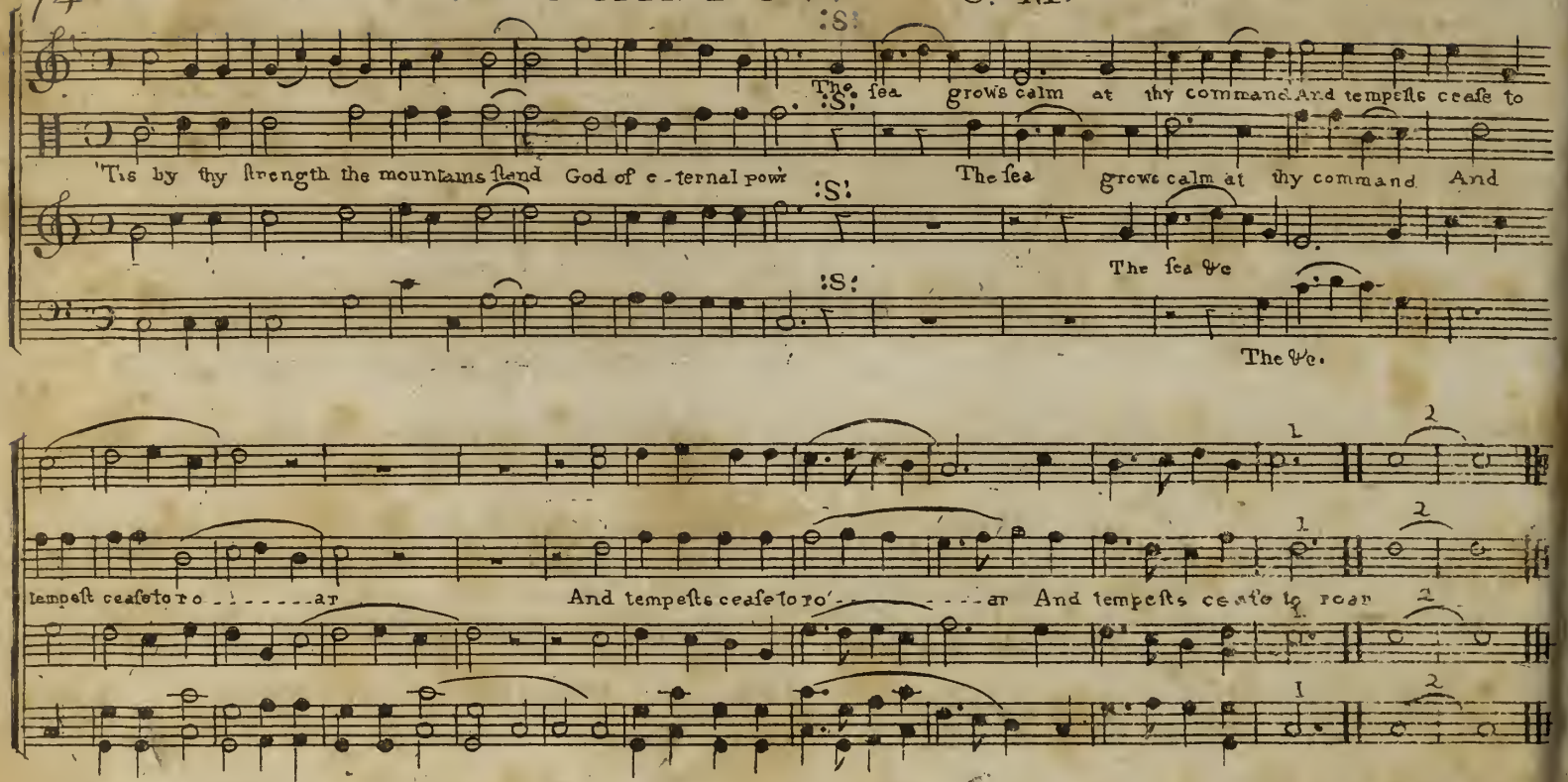


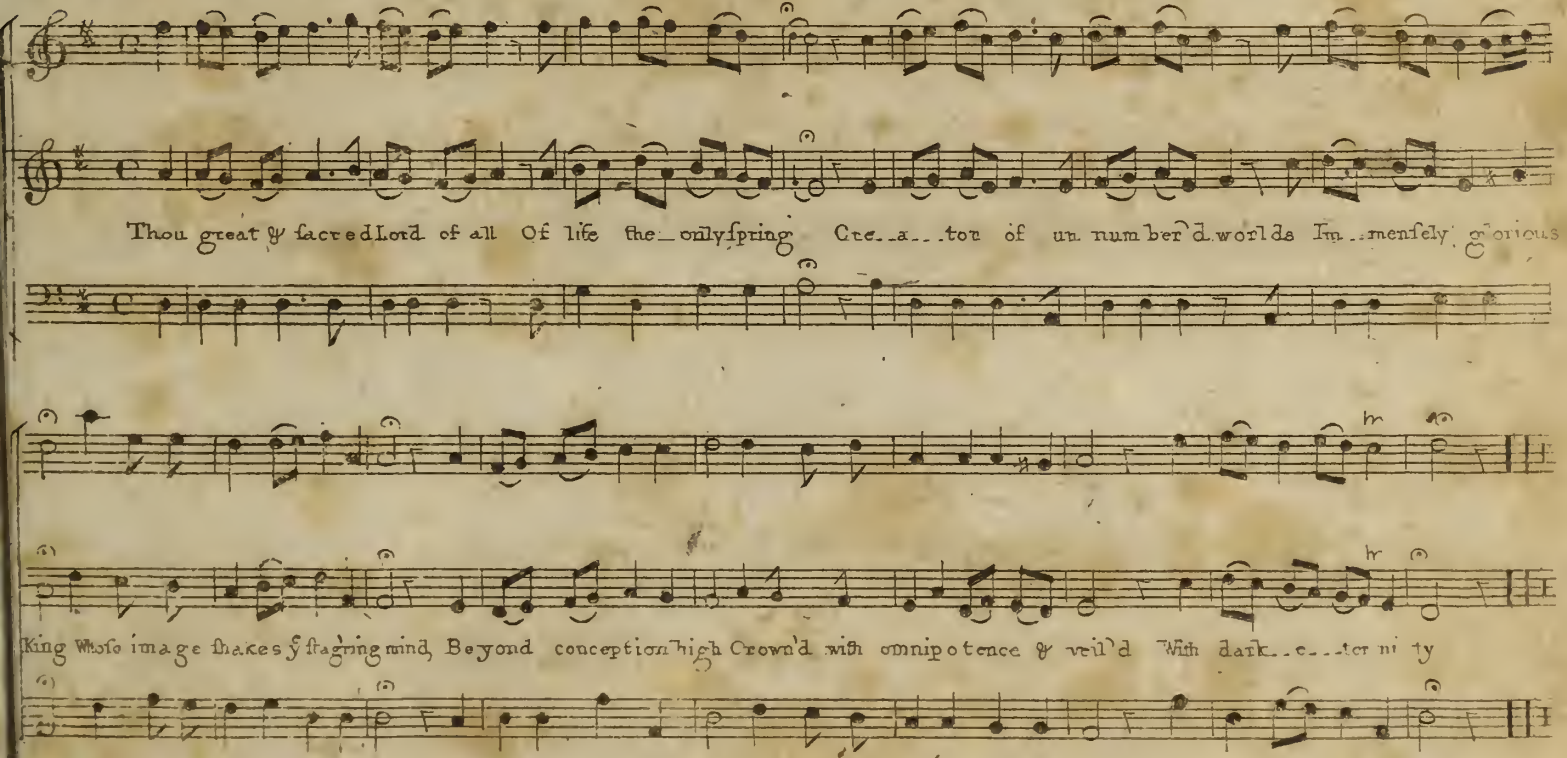
VIRGINIA. C M.

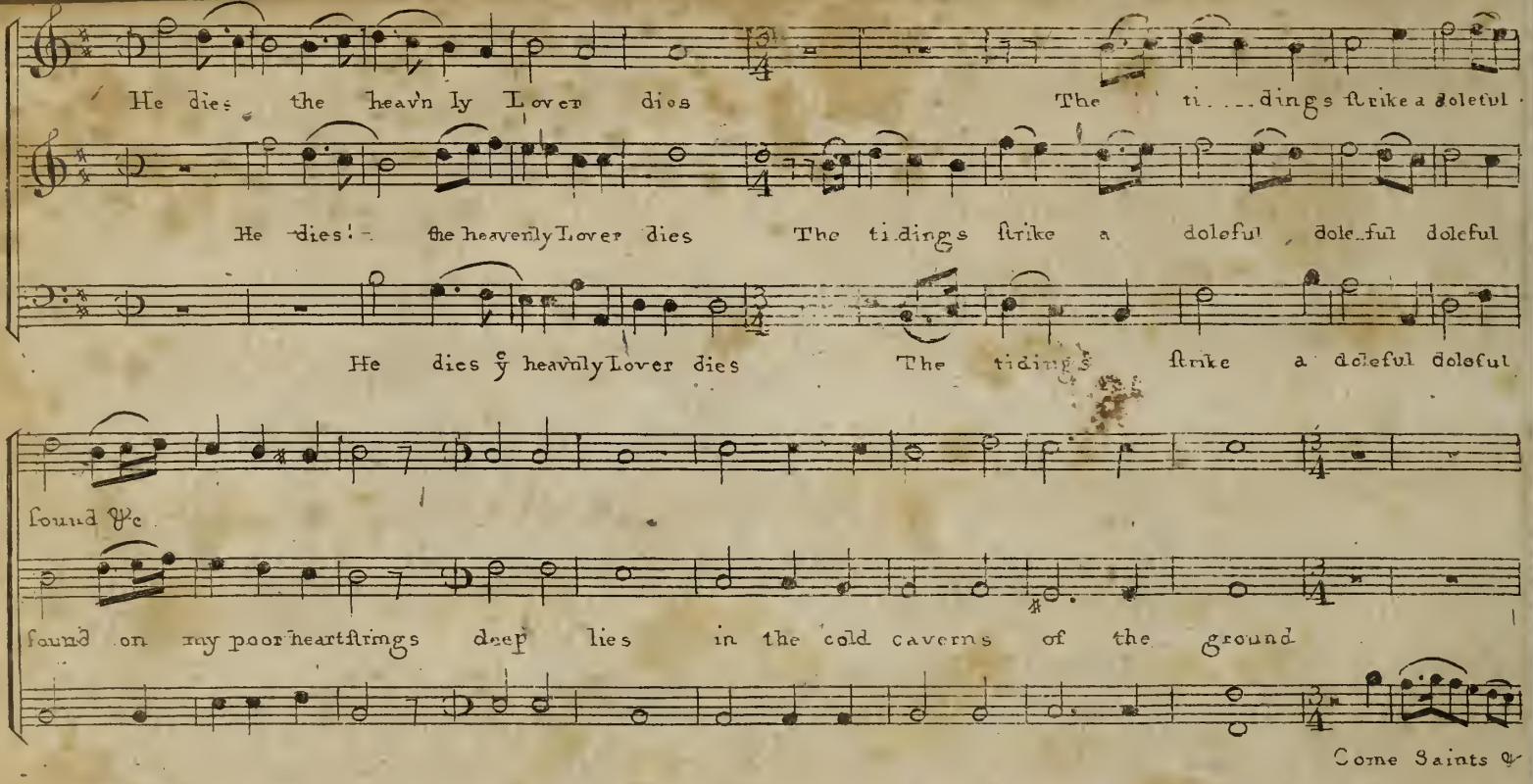


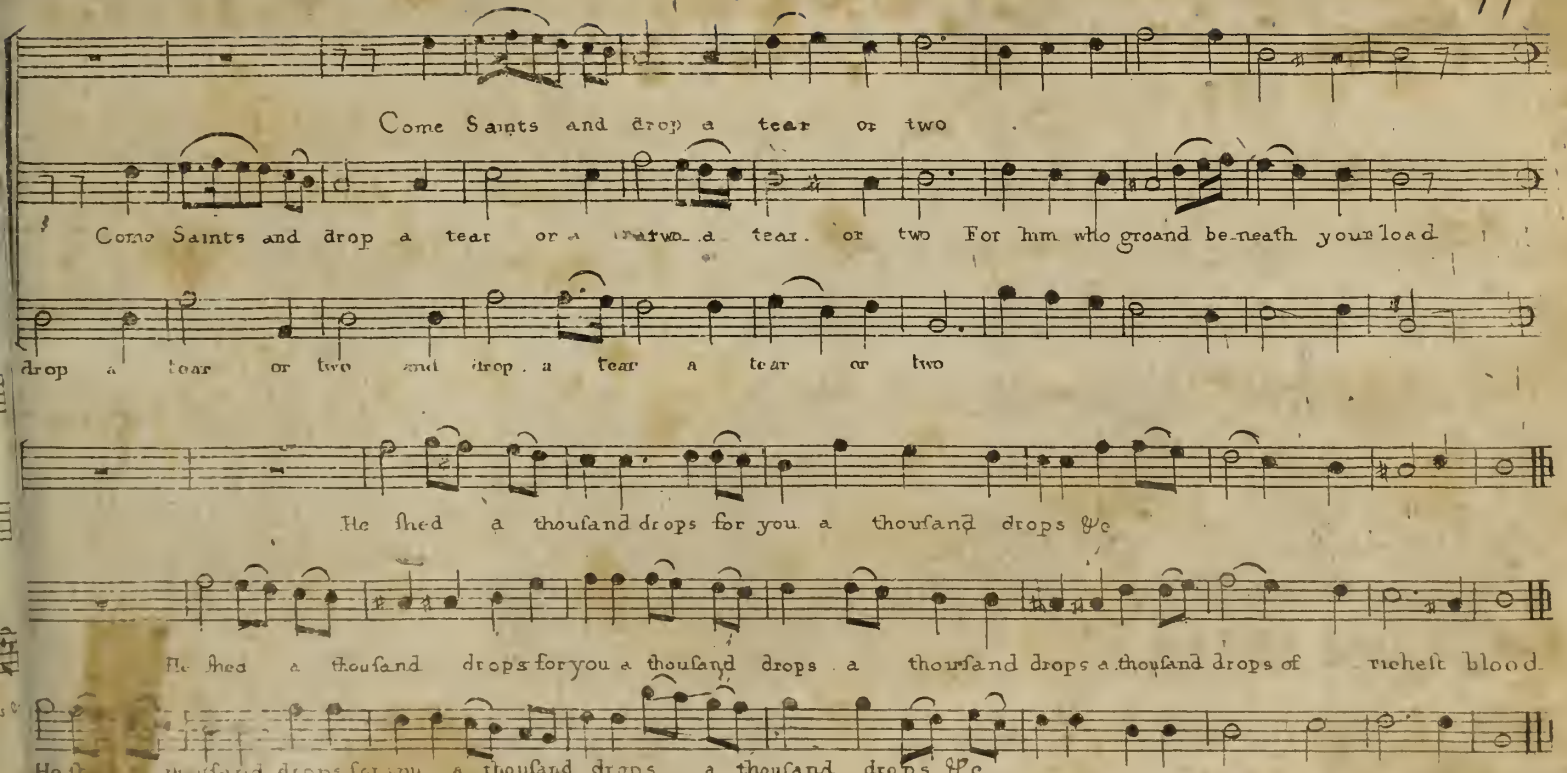

The God of glory sends his summons forth Calls the south nations and awakes ye north from East to West the sovreign on dens spread
Thro distant Worlds and regions of ye dead the trumpet sounds hell trembles heavn rejoices Lift up your heads ye saints with chearful voices

RAINBOW. C. M.

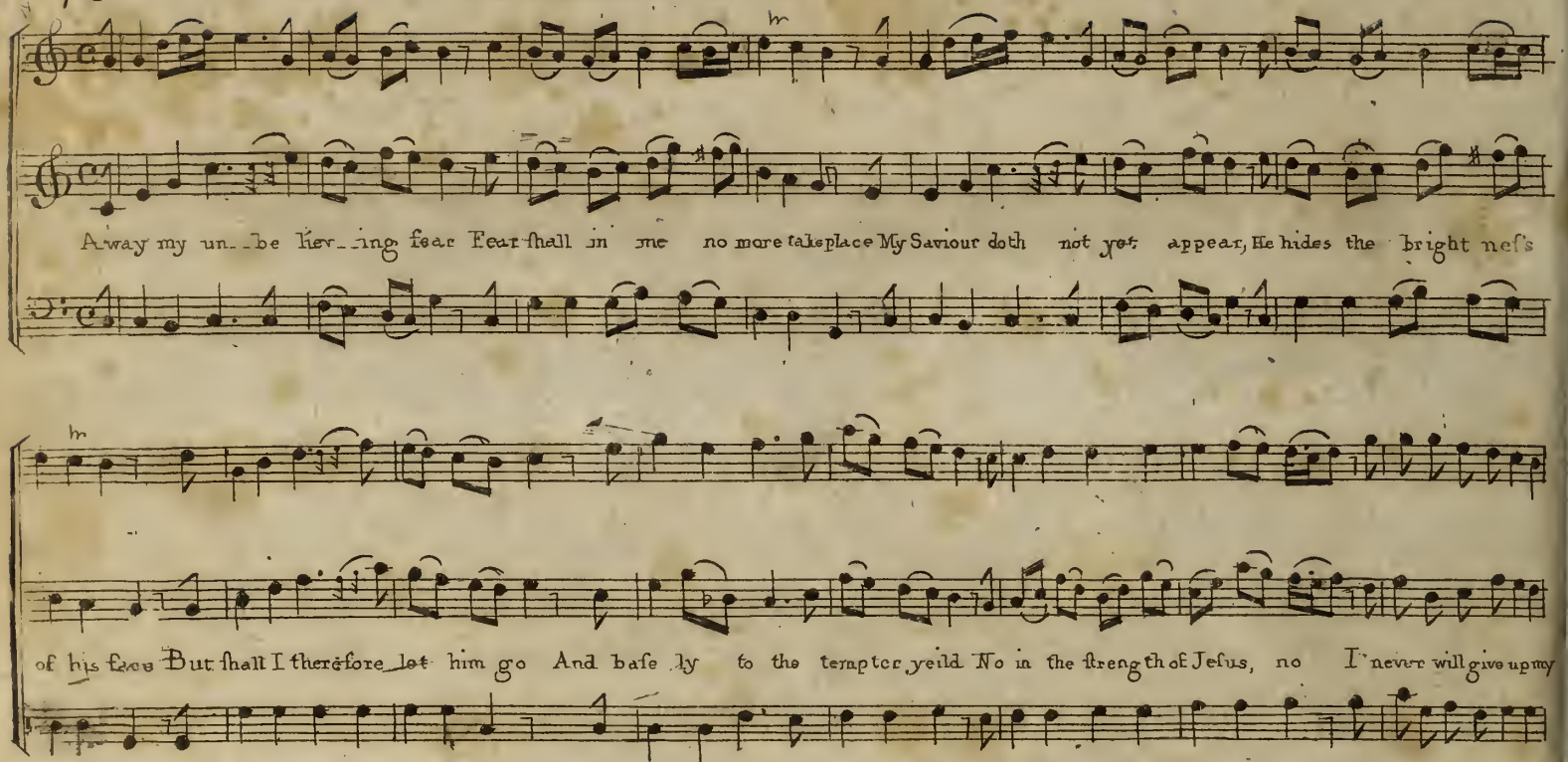

The sea grows calm at thy command And tempests cease to
'Tis by thy strength the mountains stand God of e-ternal pow'r
The sea grows calm at thy command And
The sea &c
The &c.
tempest cease to ro-ar
And tempests cease to ro-ar
And tempests cease to roar

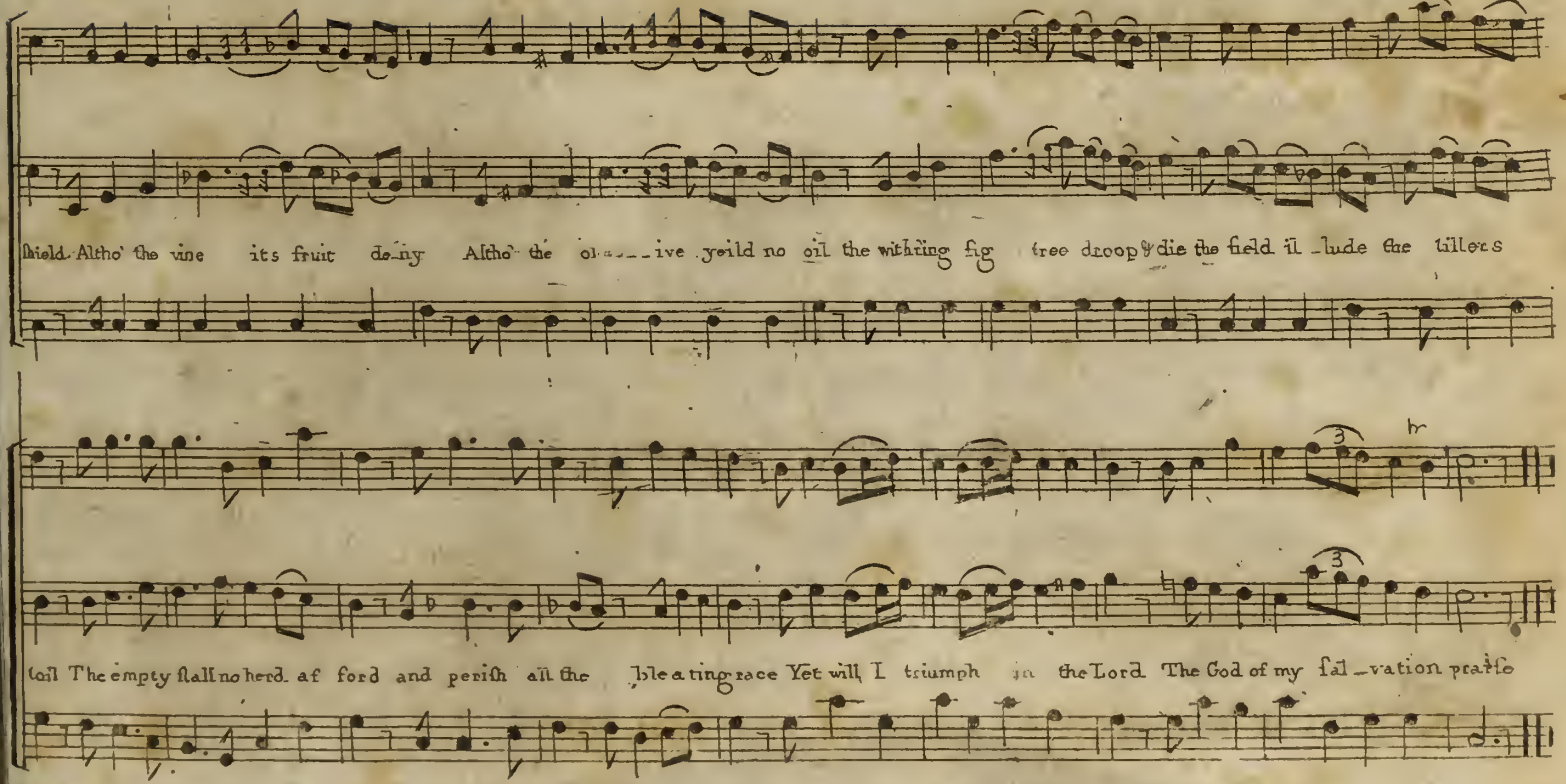

Thou great & sacred Lord of all Of life the only spring Cre a tor of un numberd worlds Im menſely glorious
King Whoſe image shakes ſ staggring mind, Beyond conception high Crown'd with omnipotence & veil'd With dark eter ni ty


He dies the heavn ly Lover dies
The ti dings strike a doleful
He dies! the heavenly Lover dies
The tidings strike a doleful doleful doleful
He dies & heavnly Lover dies
The tidings strike a doleful doleful
found &c
found on my poor heartstrings deep lies in the cold caverns of the ground
Come Saints &

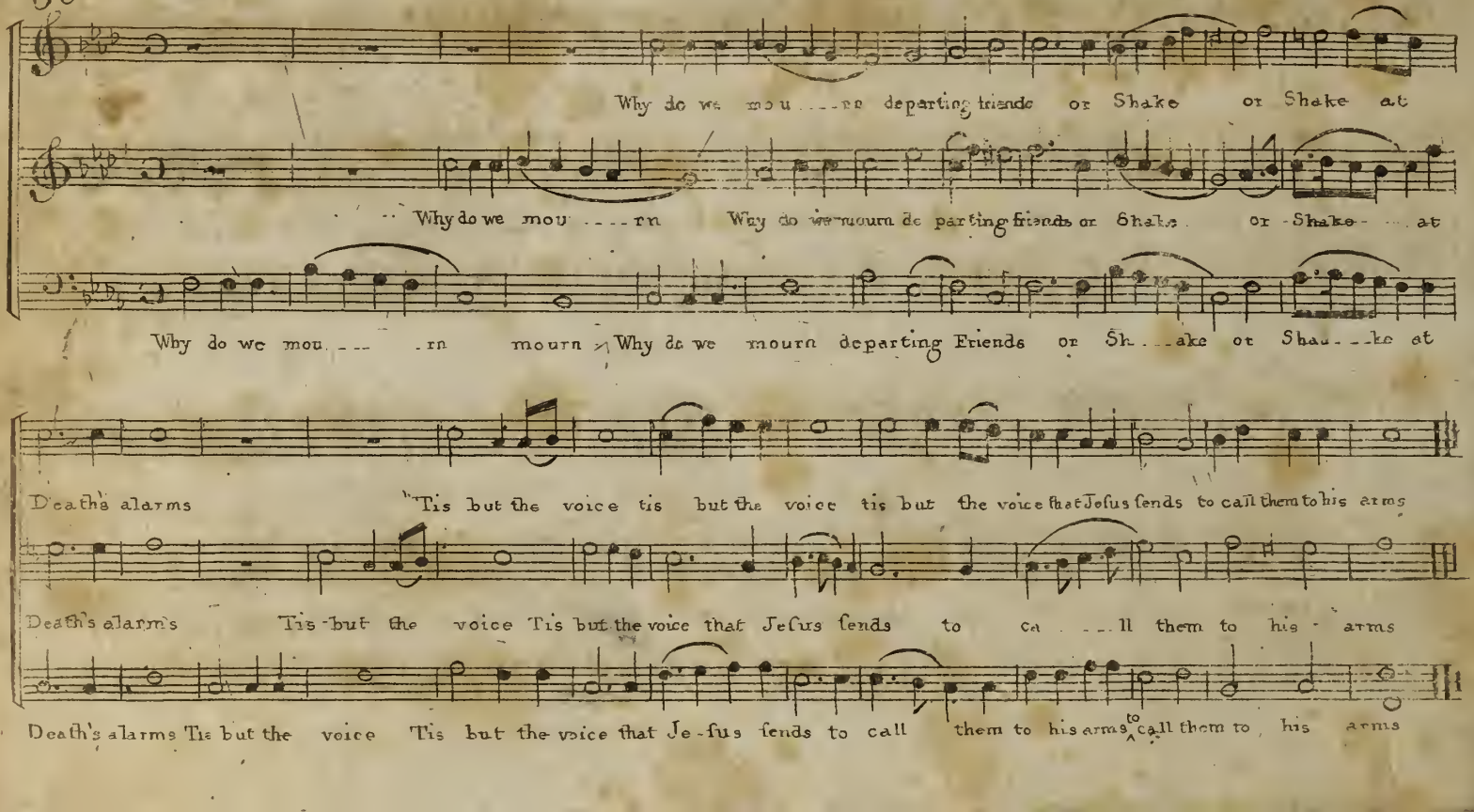

Come Saints and drop a tear or two
Come Saints and drop a tear or two a tear or two For him who groand be-neath your load
drop a tear or two and drop a tear a tear or two
He shed a thousand drops for you a thousand drops &c
He shed a thousand drops for you a thousand drops a thousand drops a thousand drops of richest blood
He shed a thousand drops for you a thousand drops a thousand drops &c

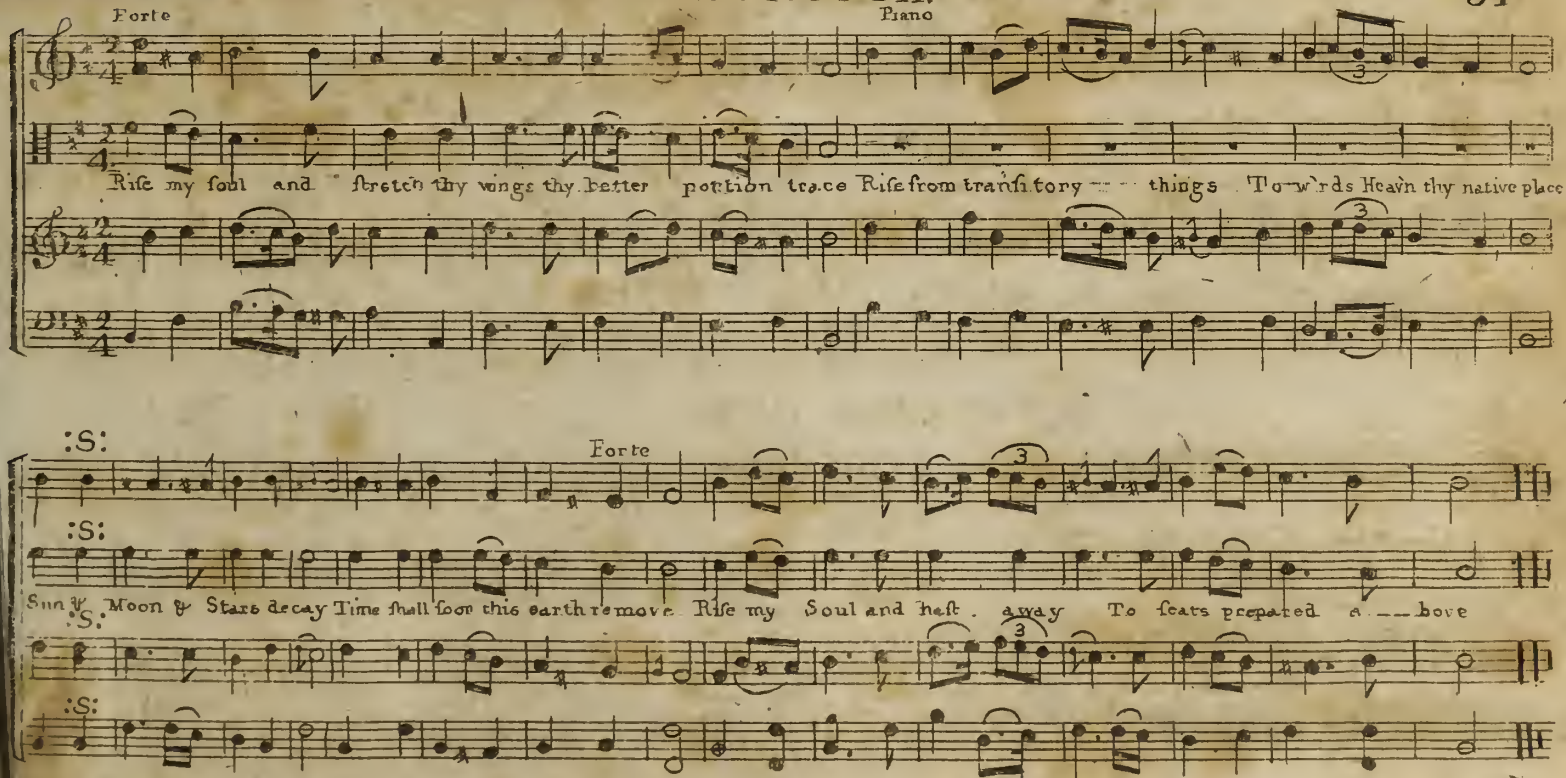
HABAKKUK. L.M.


Away my un-be lier-ing fear Fear shall in me no more take place My Saviour doth not yet appear, He hides the bright nes's
of his face But shall I therefore let him go And base ly to the tempter yeild No in the streng th of Jesus, no I never will give up my

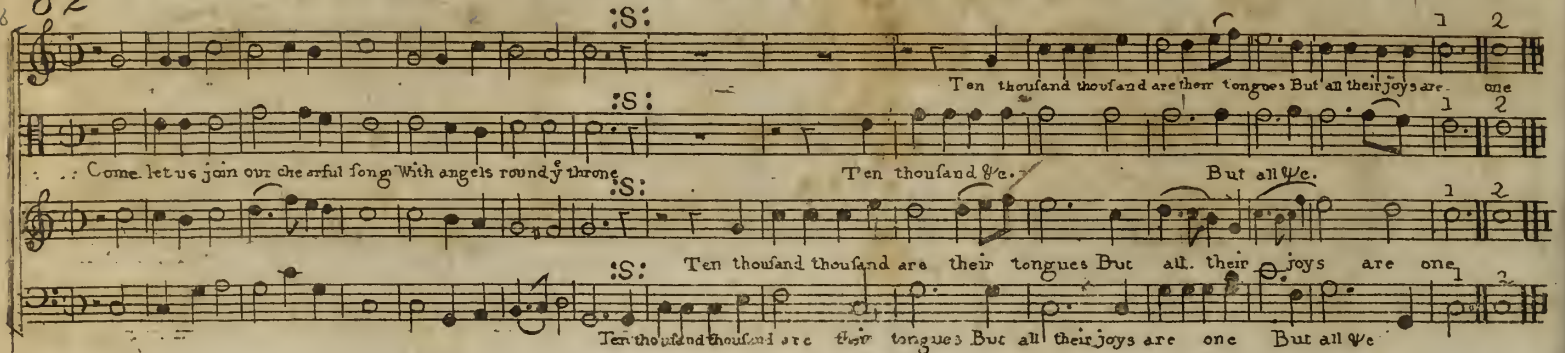

field Altho' the vine its fruit deny Altho' the ol ive yeild no oil the withring fig tree droop & die the field il lude the tillers
toil The empty stall no herd af ford and perish all the bleating race Yet will I triumph in the Lord The God of my sal vation praise

CONSOLATION.

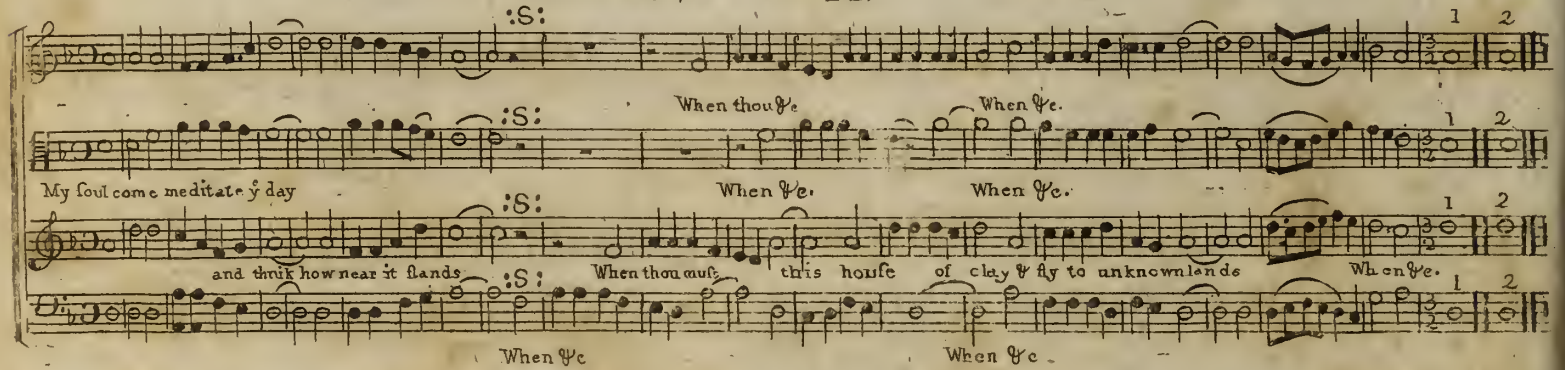


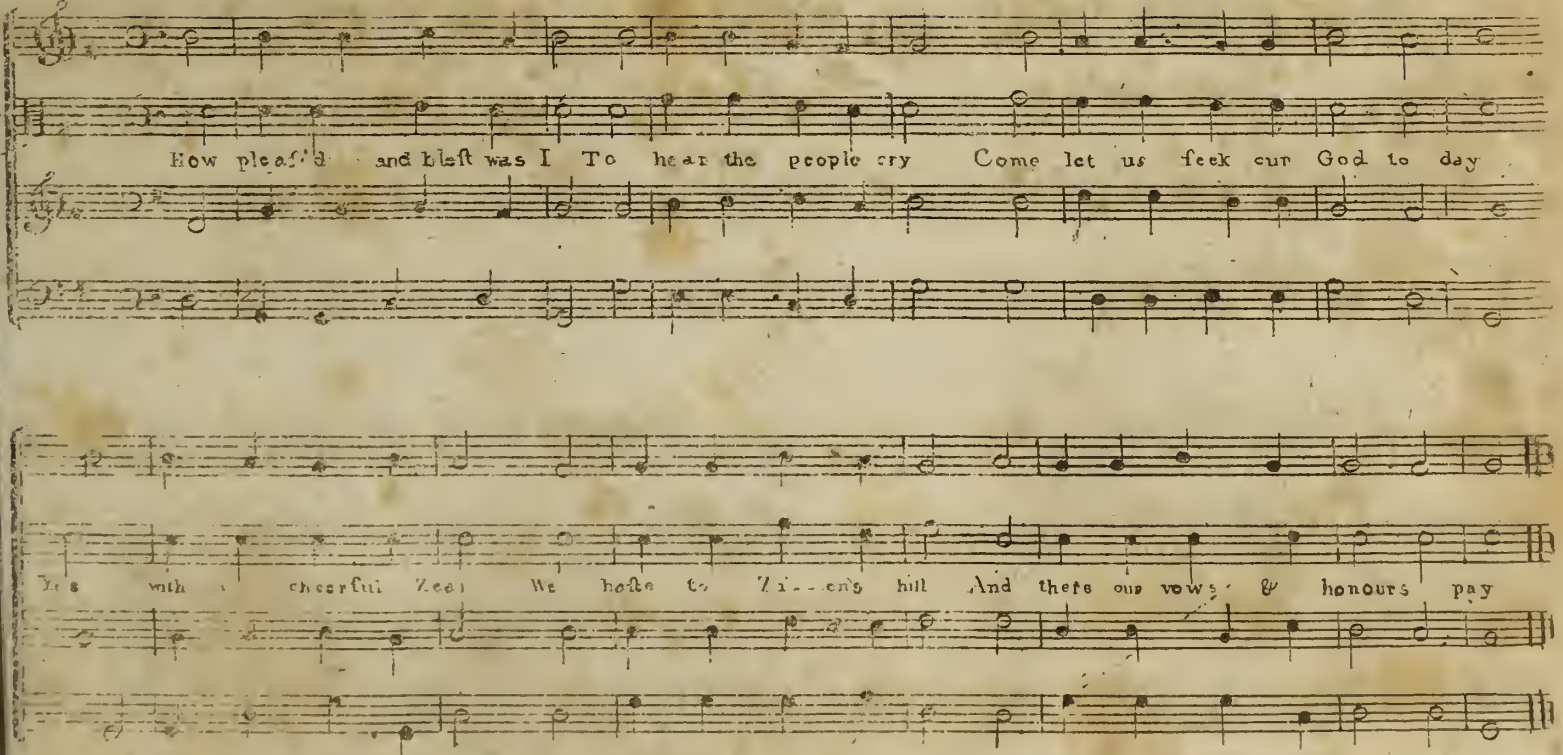

Forte
Piano
Rise my soul and stretch thy wings thy better portion trace Rise from transitory things Towrds Heavn thy native place
:S:
Forte
:S:
Sun Moon & Stars decay Time shall soon this earth remove Rise my Soul and haste away To seats prepared above
:S:
:S:

MARIETTA. C. M.



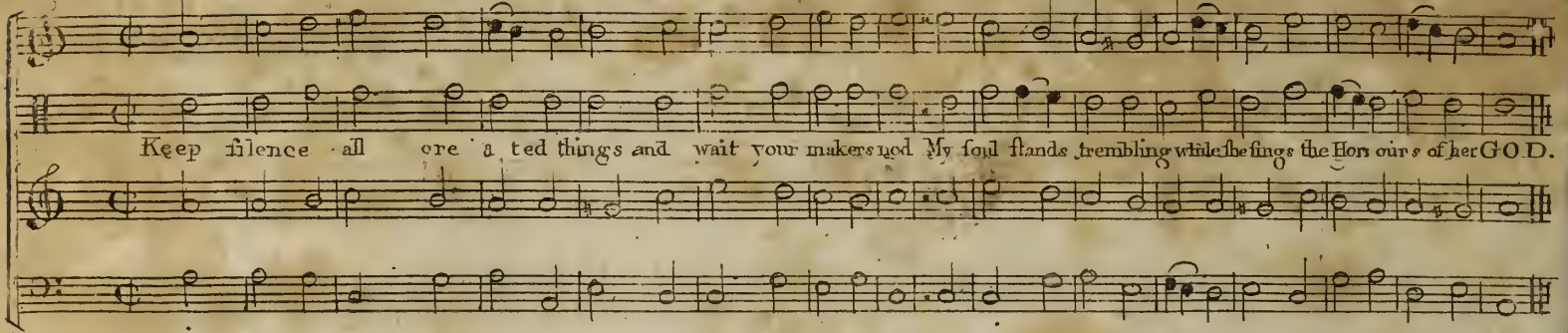
HOLLIS. C. M.



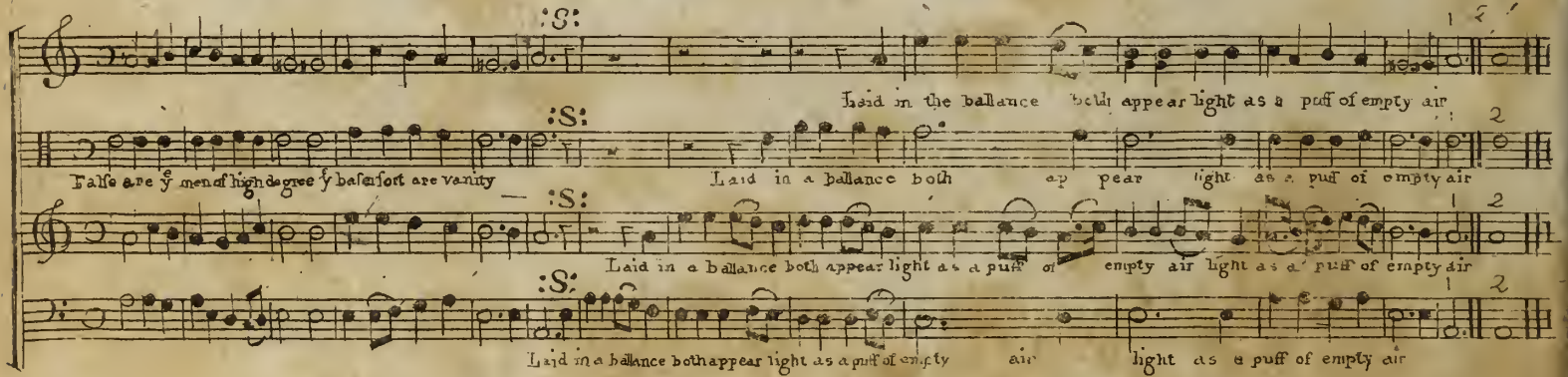

How pleas'd and blest was I To hear the people cry Come let us seek our God to day
Yes with a chearful Zeal We haste to Zion's hill And there our vows & honours pay

I

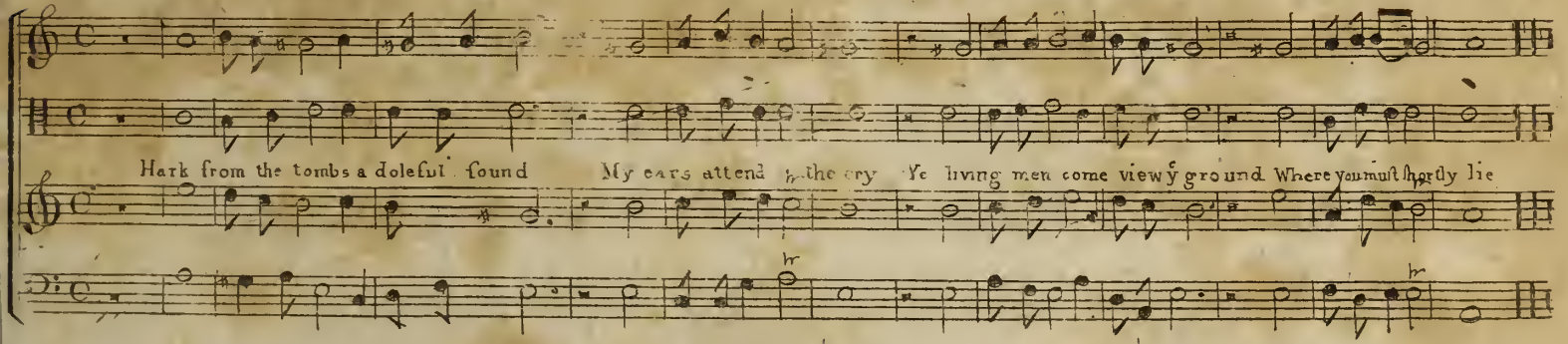
WINDSOR.



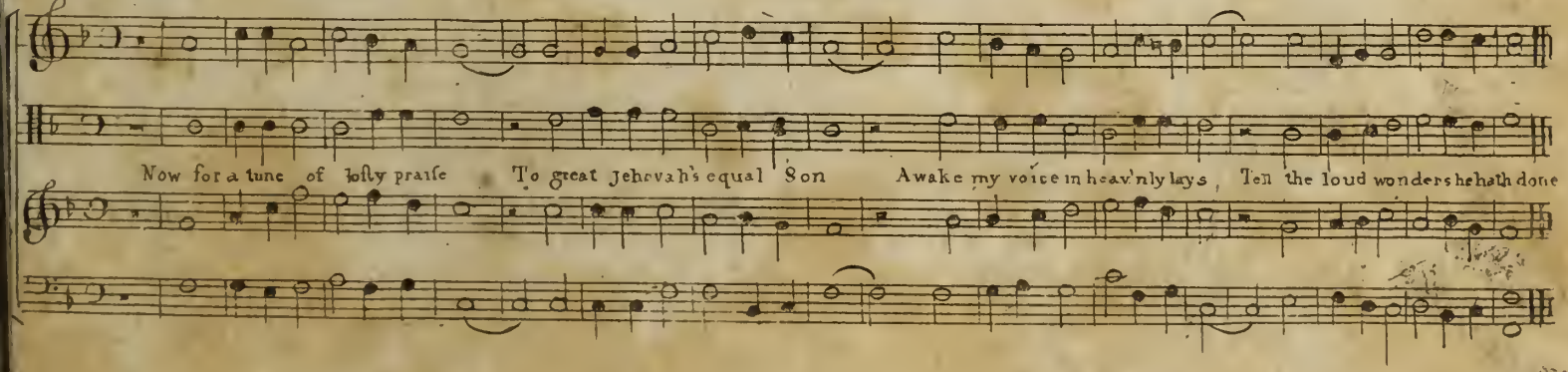
RUSSIA.



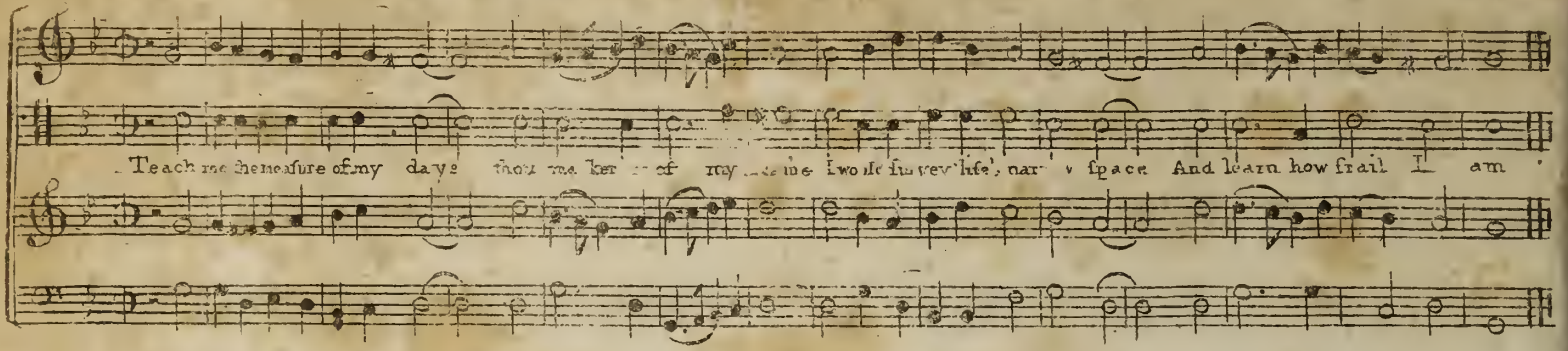
Funeral Thought C M



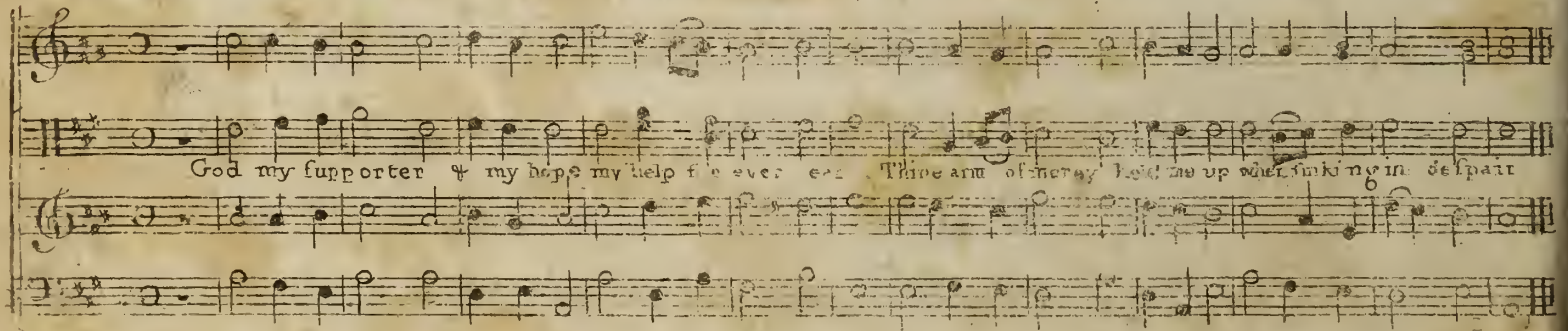
Wells L M



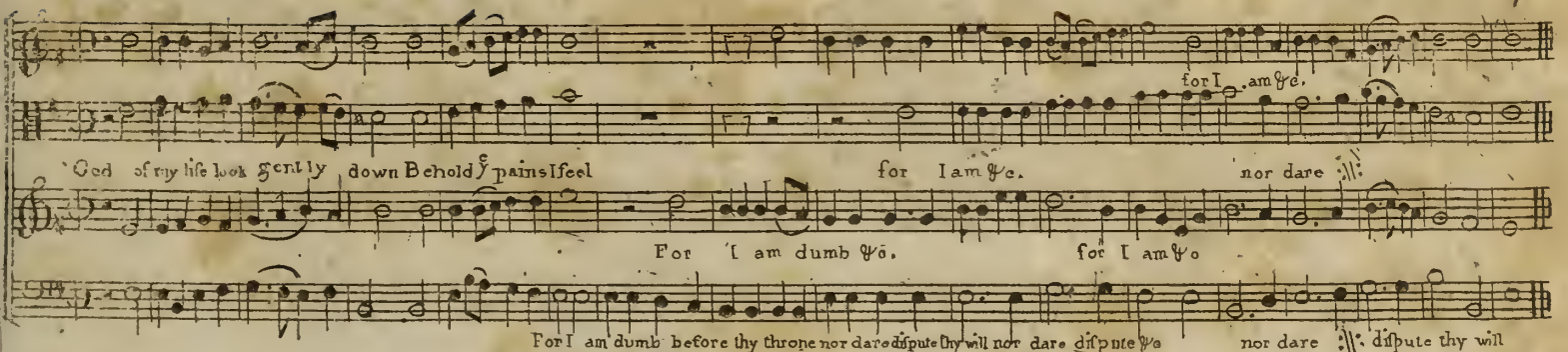
UXBRIDGE.



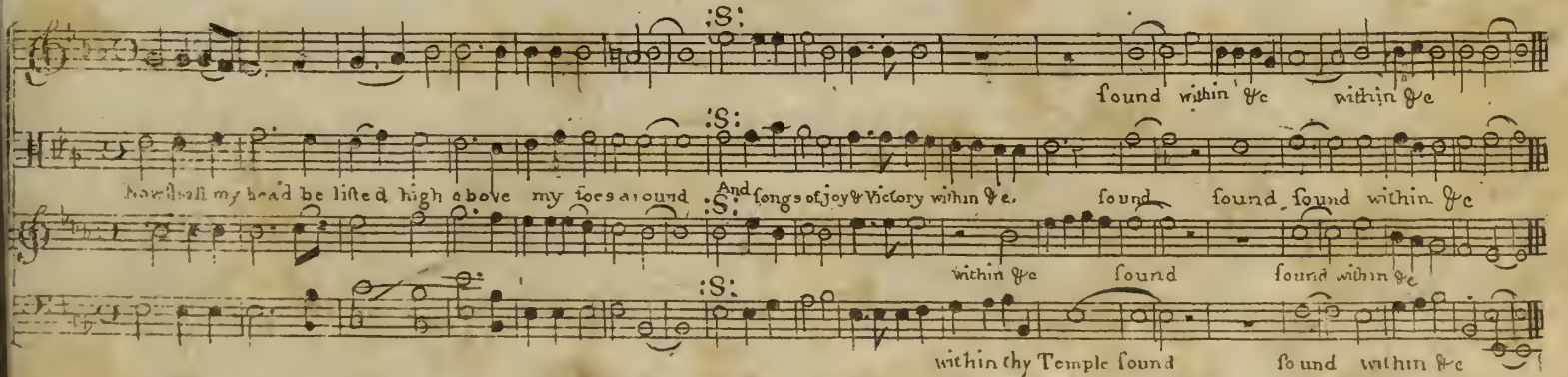
ROCHESTER. C M

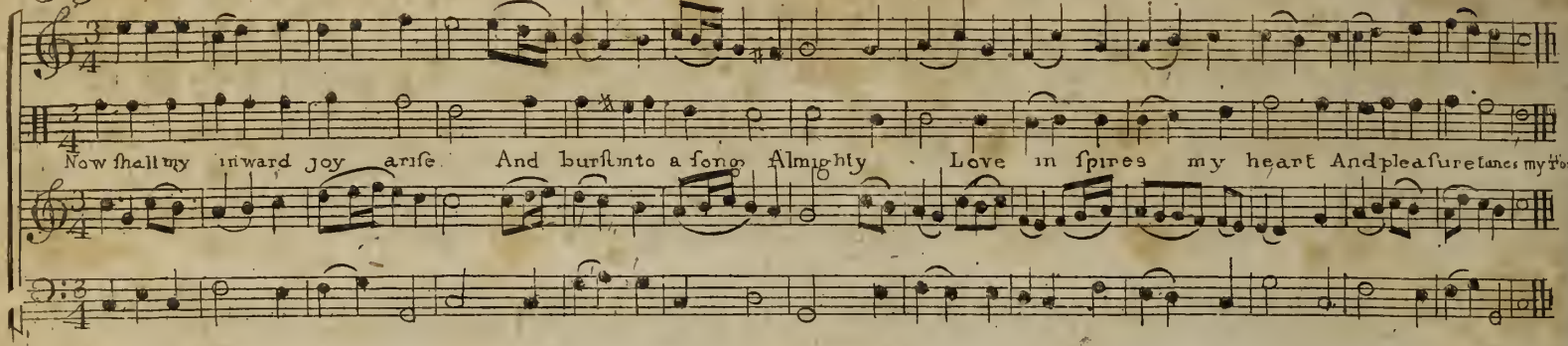


BETHFIELD.

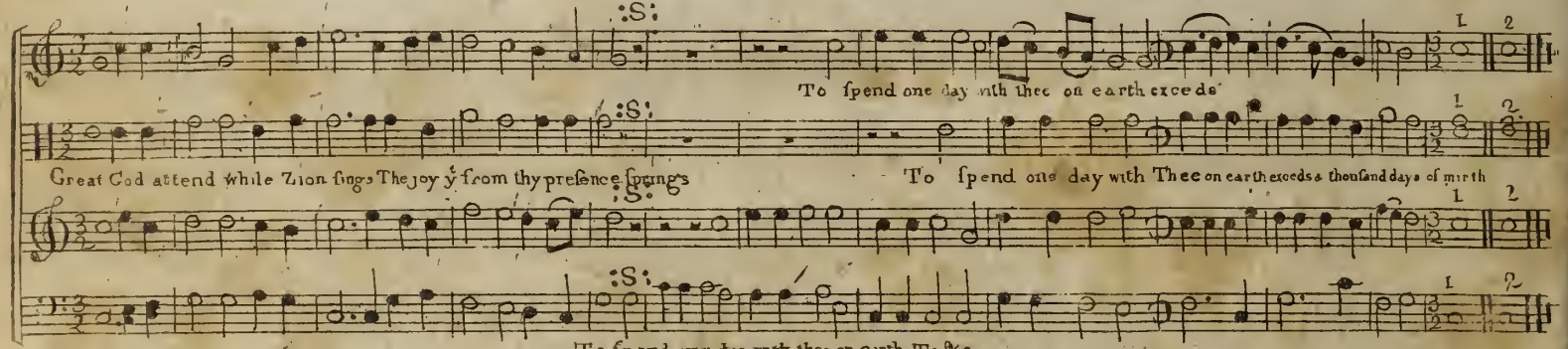


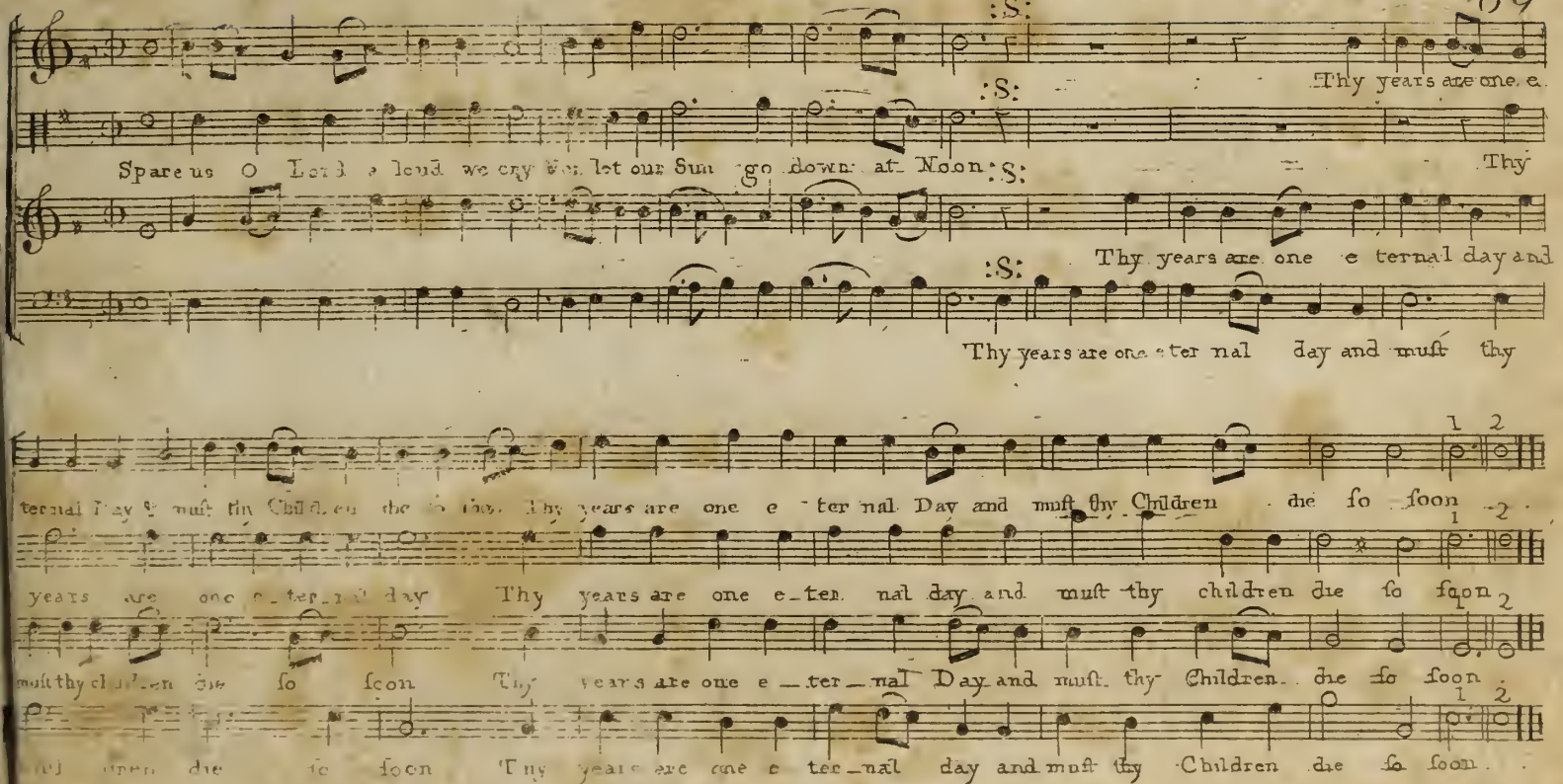
VICTORY.

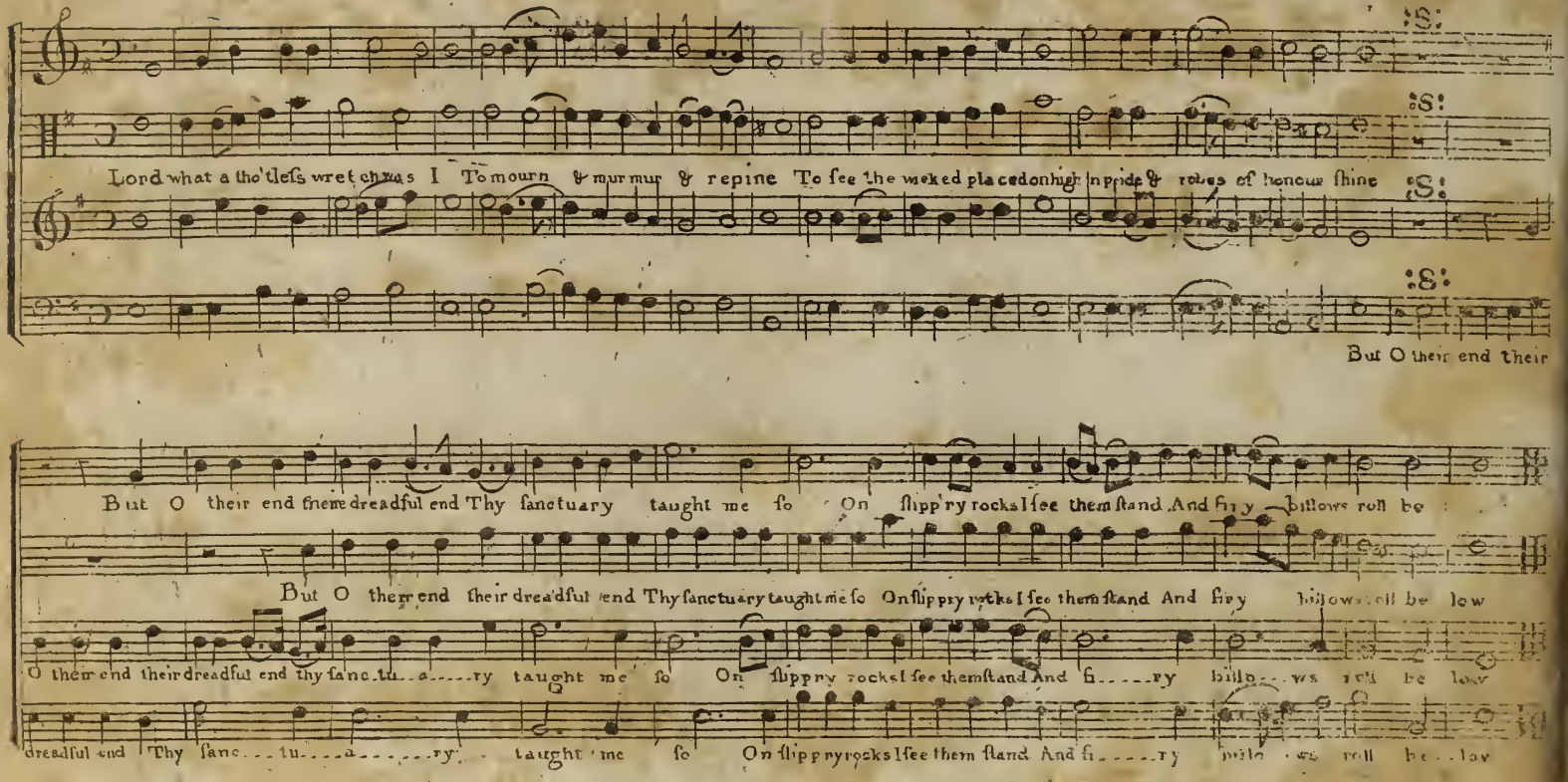




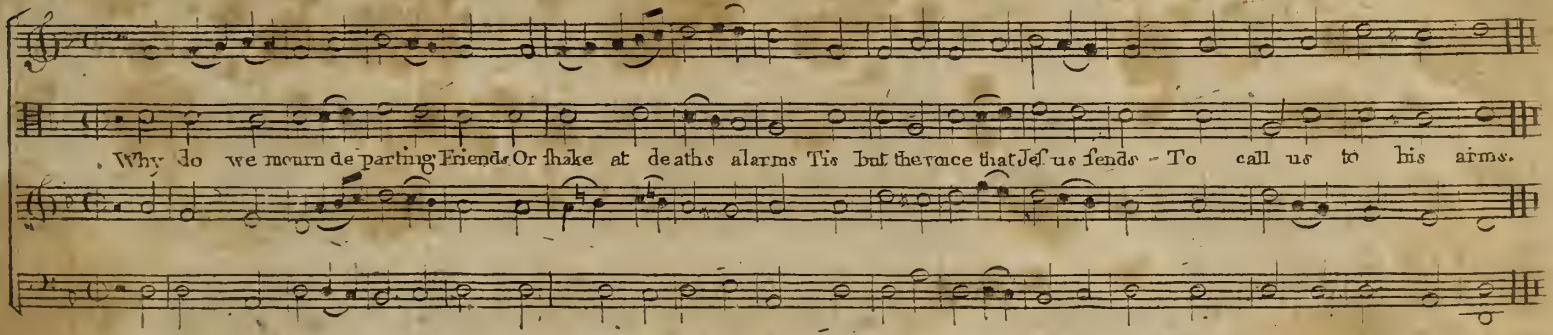
BRIDGEWATER.



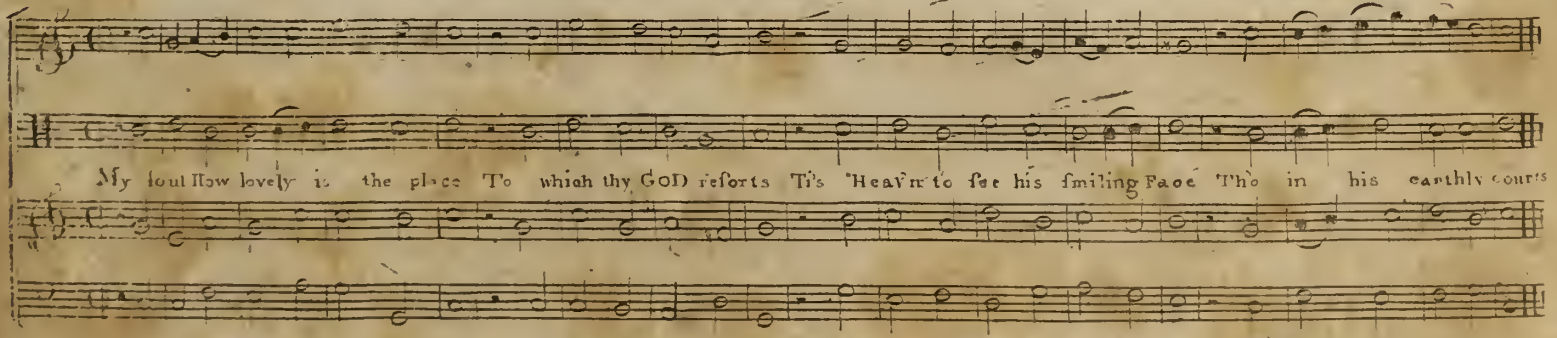

:S:
Thy years are one e
Spare us O Lord a loud we cry Let our Sun go down at Noon :S: Thy
Thy years are one e ternal day and
Thy years are one e ter nal day and muft thy
ternal Day & muft thy Children die fo foon Thy years are one e ter nal Day and muft thy Children die fo foon
years are one e ter nal day Thy years are one e ter nal day and muft thy children die fo foon
muft thy children die fo foon Thy years are one e ter nal Day and muft thy Children die fo foon
Children die fo foon Thy years are one e ter nal day and muft thy Children die fo foon


Lord what a tho'tless wretch was I To mourn & murmur & repine To see the wicked placed on high in pride & robes of honour shine
But O their end their
But O their end their dreadful end Thy sanctuary taught me so On slipp'ry rocks I see them stand And fiery billows roll be
But O their end their dreadful end Thy sanctuary taught me so On slippry rocks I see them stand And fiery billows roll be low
O their end their dreadful end thy sanc tu a ry taught me so On slippry rocks I see them stand And fiery billows roll be low
dreadful end Thy sanc tu a ry taught me so On slippry rocks I see them stand And fiery billows roll be low

BANGOR.



ST ANNE'S C. M.

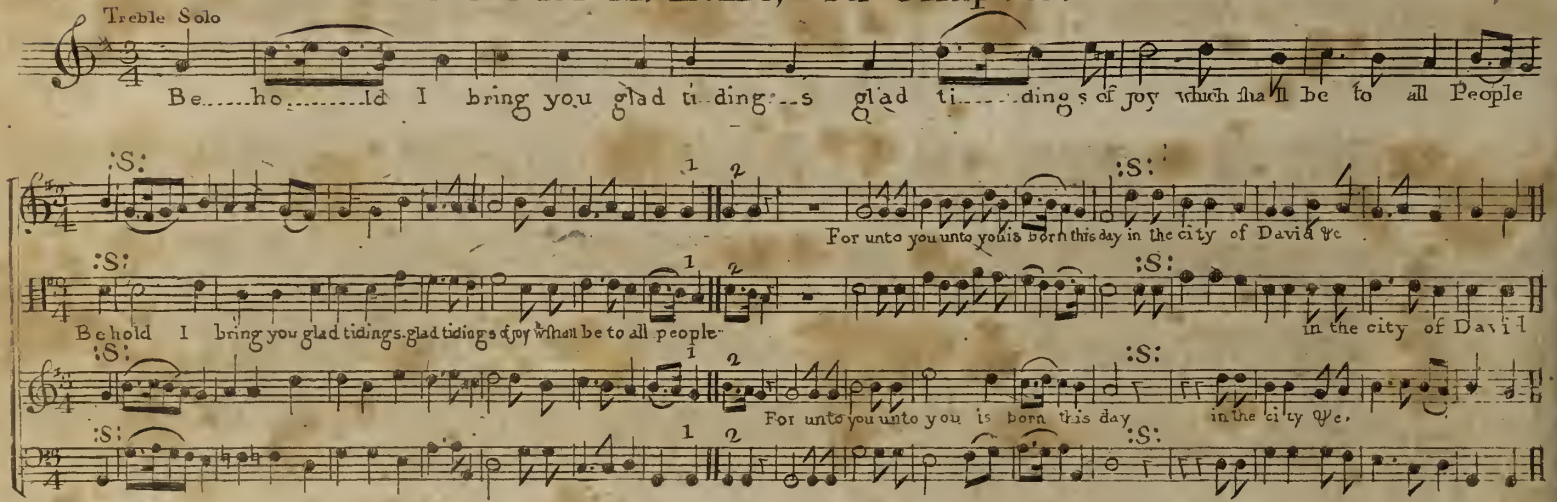


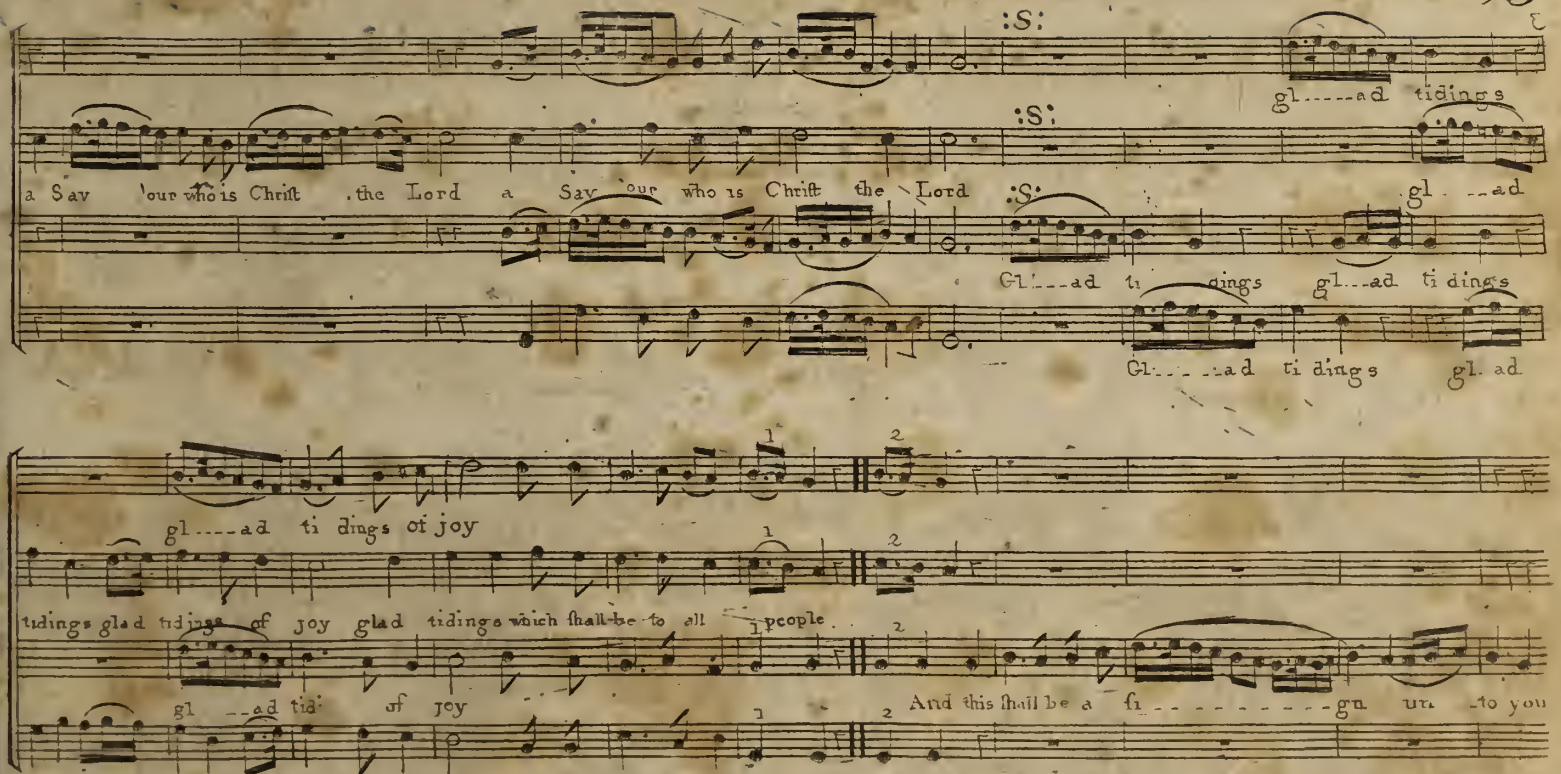
FEDERAL HARMONY

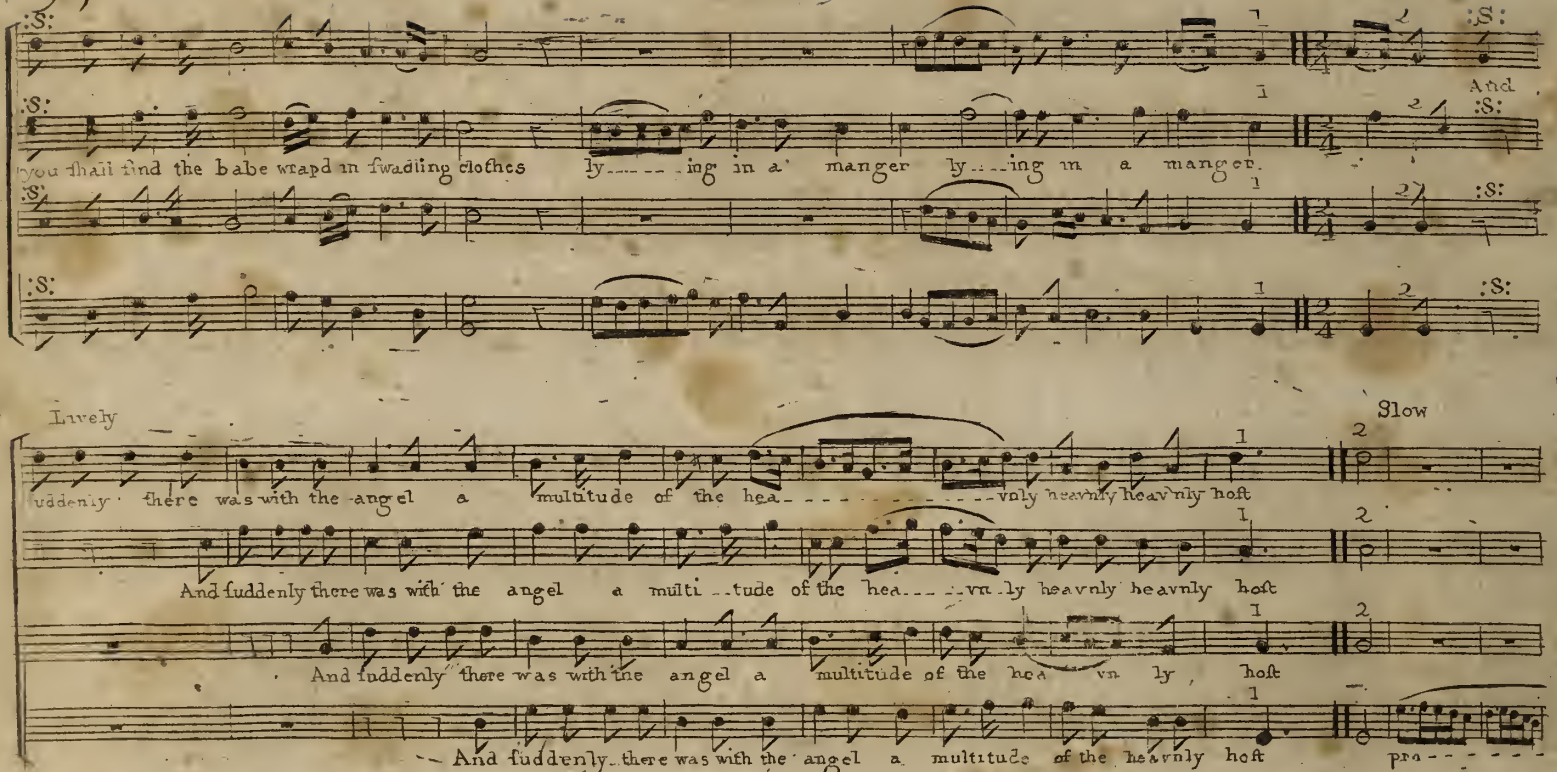
PART III.

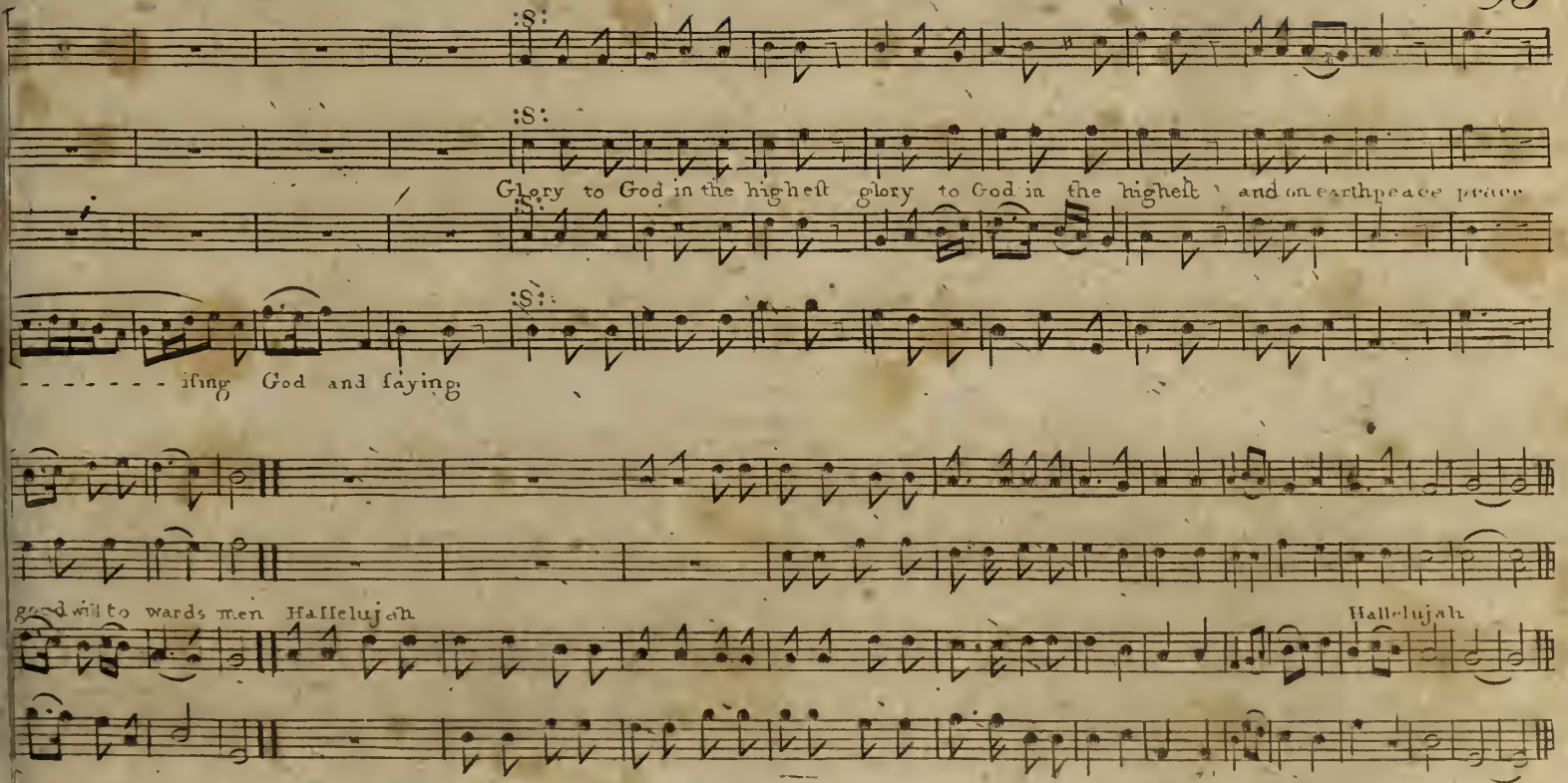
SELECT ANTHEMS

ANTHEM. Luke, 2d Chapter.

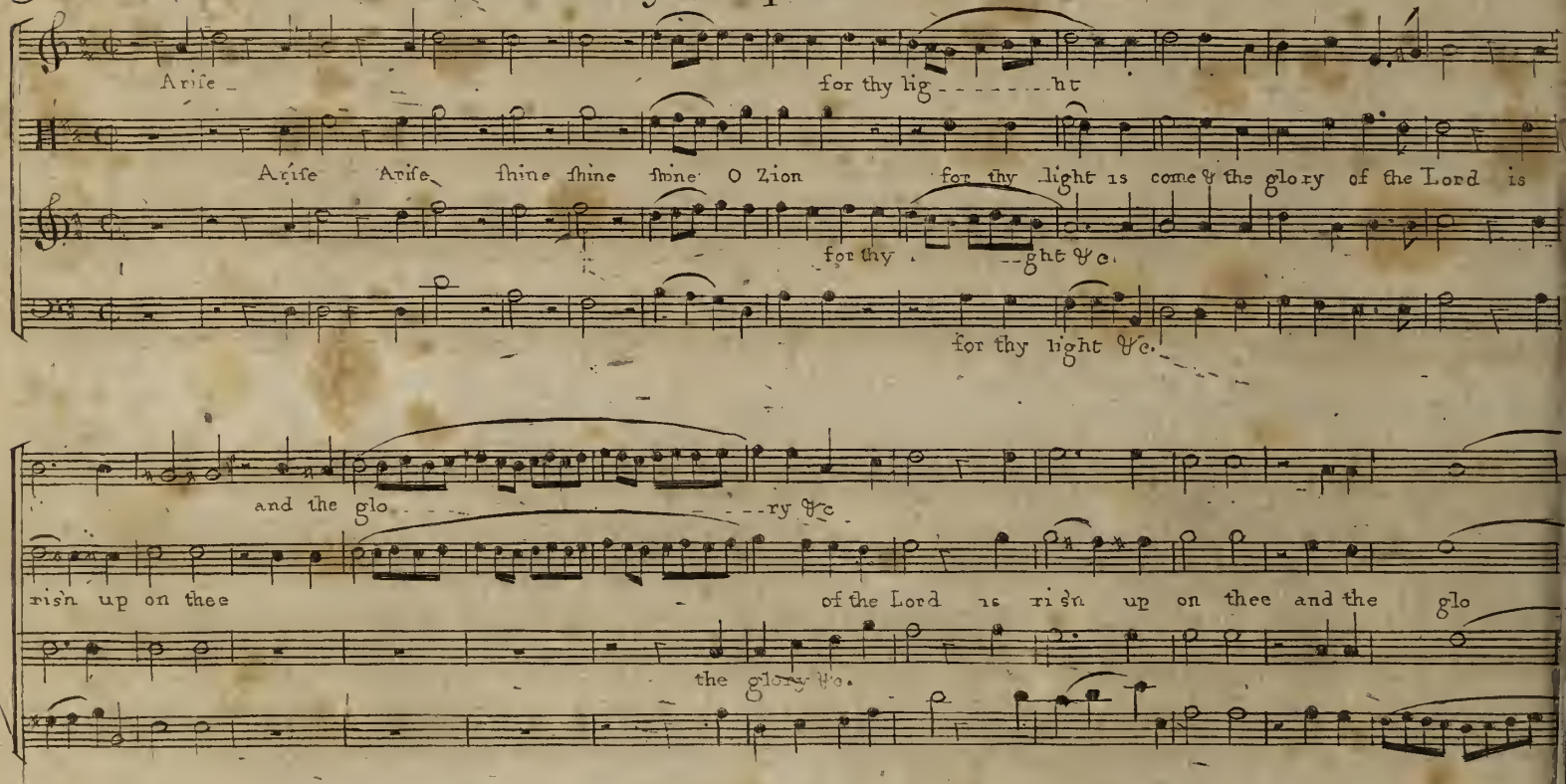


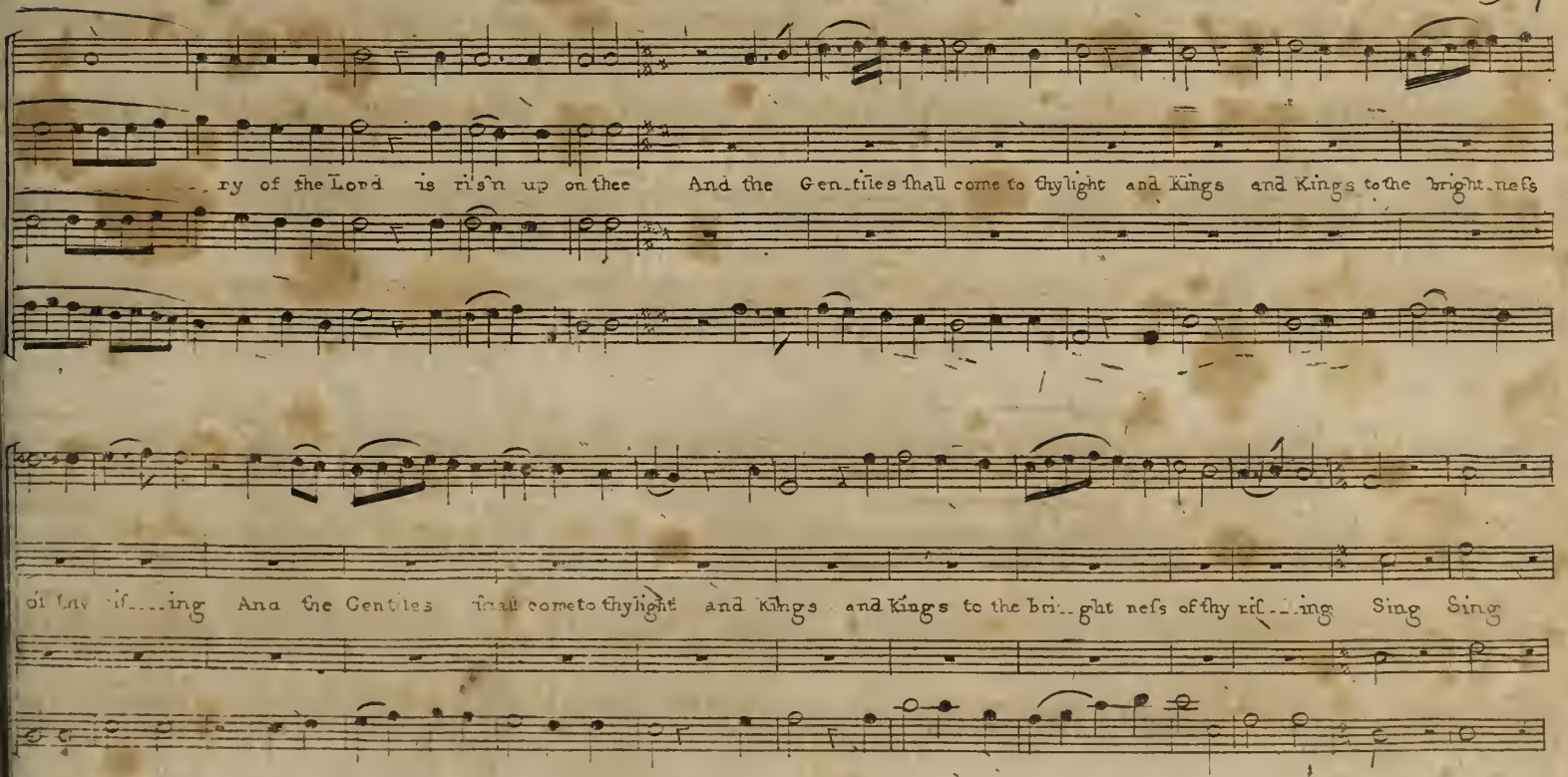

:S:
gl.....ad tidings
a Sav iour who is Christ the Lord a Sav iour who is Christ the Lord
:S:
gl...ad
Gl...ad ti dings gl...ad ti dings
Gl.....ad ti dings gl. ad
1
2
gl.....ad ti dings of joy
tidings glad tidings of joy glad tidings which shall be to all people
gl ..ad tid of joy
And this shall be a si.....gn un..to you
tidings glad tidings glad ti dings of joy

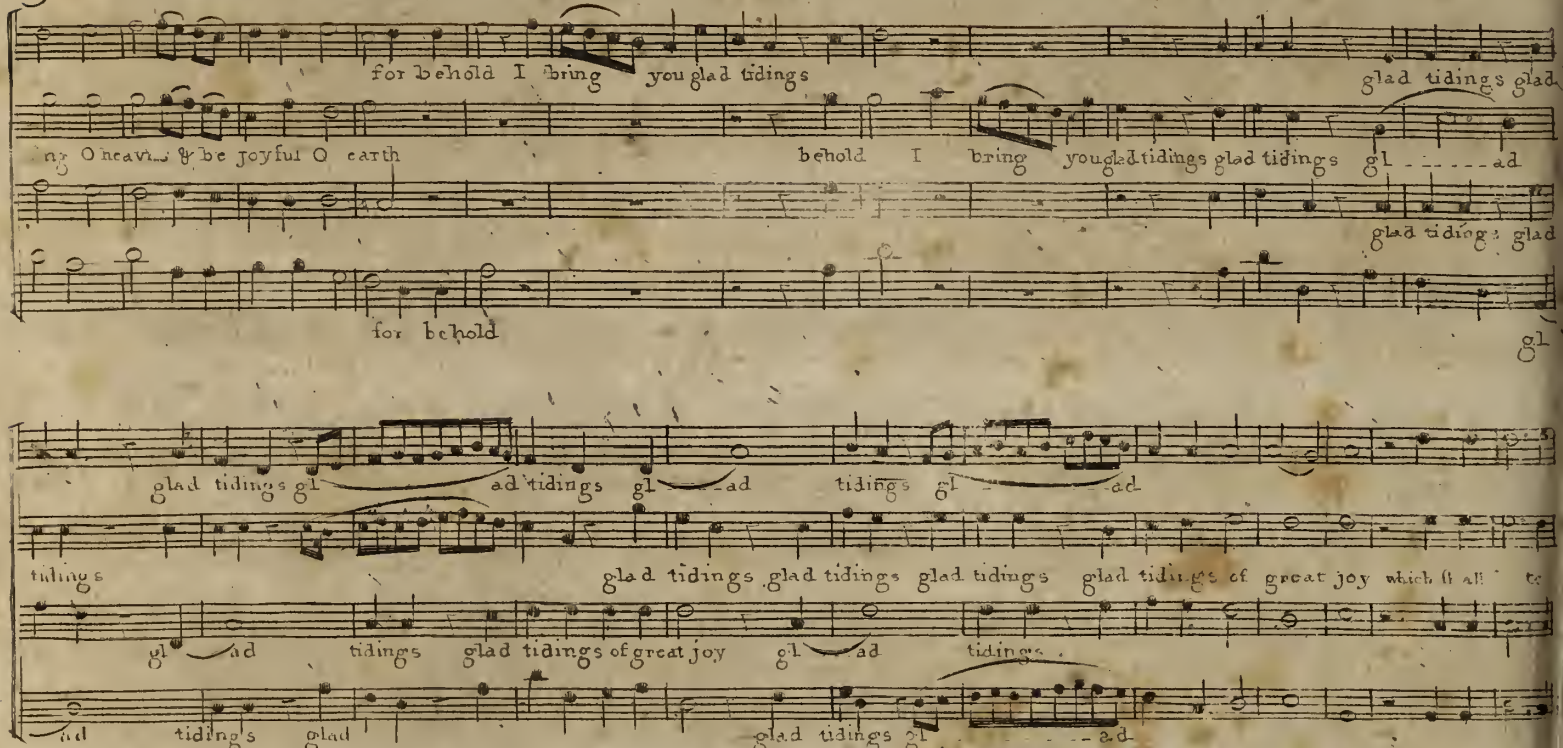

:S:
:S:
And
:S:
you shall find the babe wrapd in swadling clothes ly---ing in a manger ly---ing in a manger.
:S:
:S:
:S:
Lively
Slow
uddenly there was with the angel a multitude of the hea---vnly heavnly heavnly hoft
And suddenly there was with the angel a multi--tude of the hea---vn-ly heavnly heavnly hoft
And suddenly there was with the angel a multitude of the hea vn ly hoft
And suddenly there was with the angel a multitude of the heavnly hoft
pra---

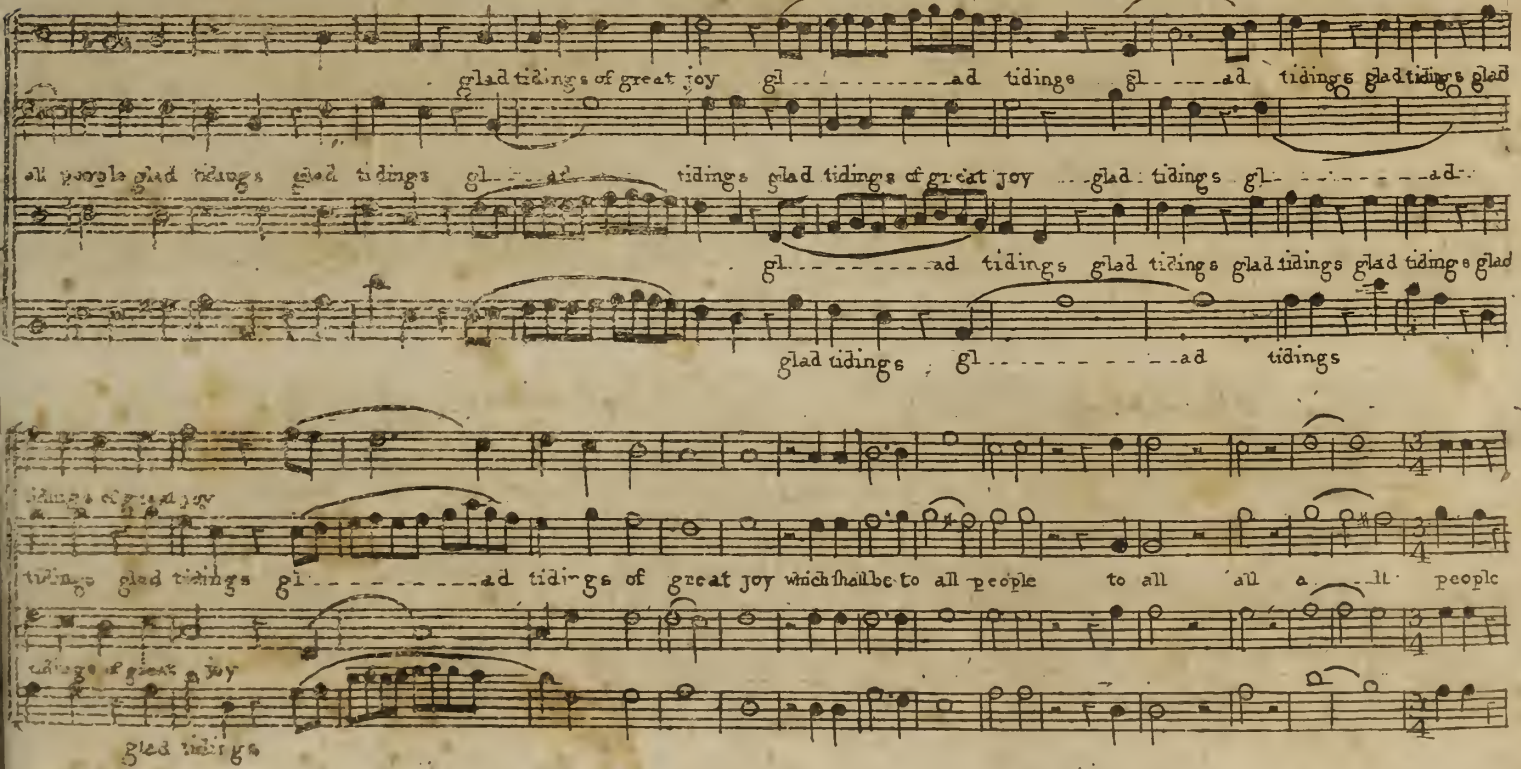

Glory to God in the highest glory to God in the highest and on earth peace peace
- - - - - - - - ising God and saying
good will to wards men Hallelujah
Hallelujah

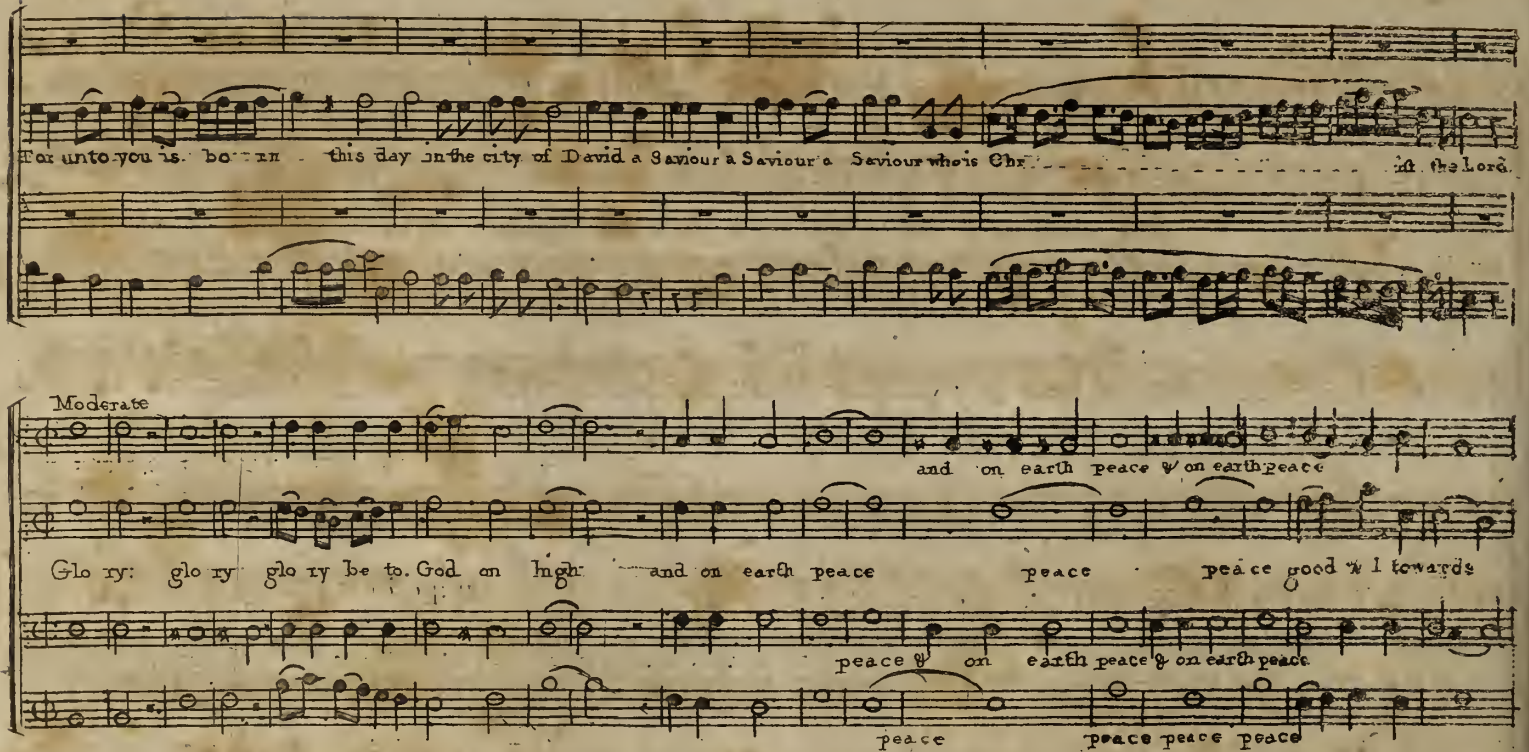
ANTHEM from fundry Scriptures.

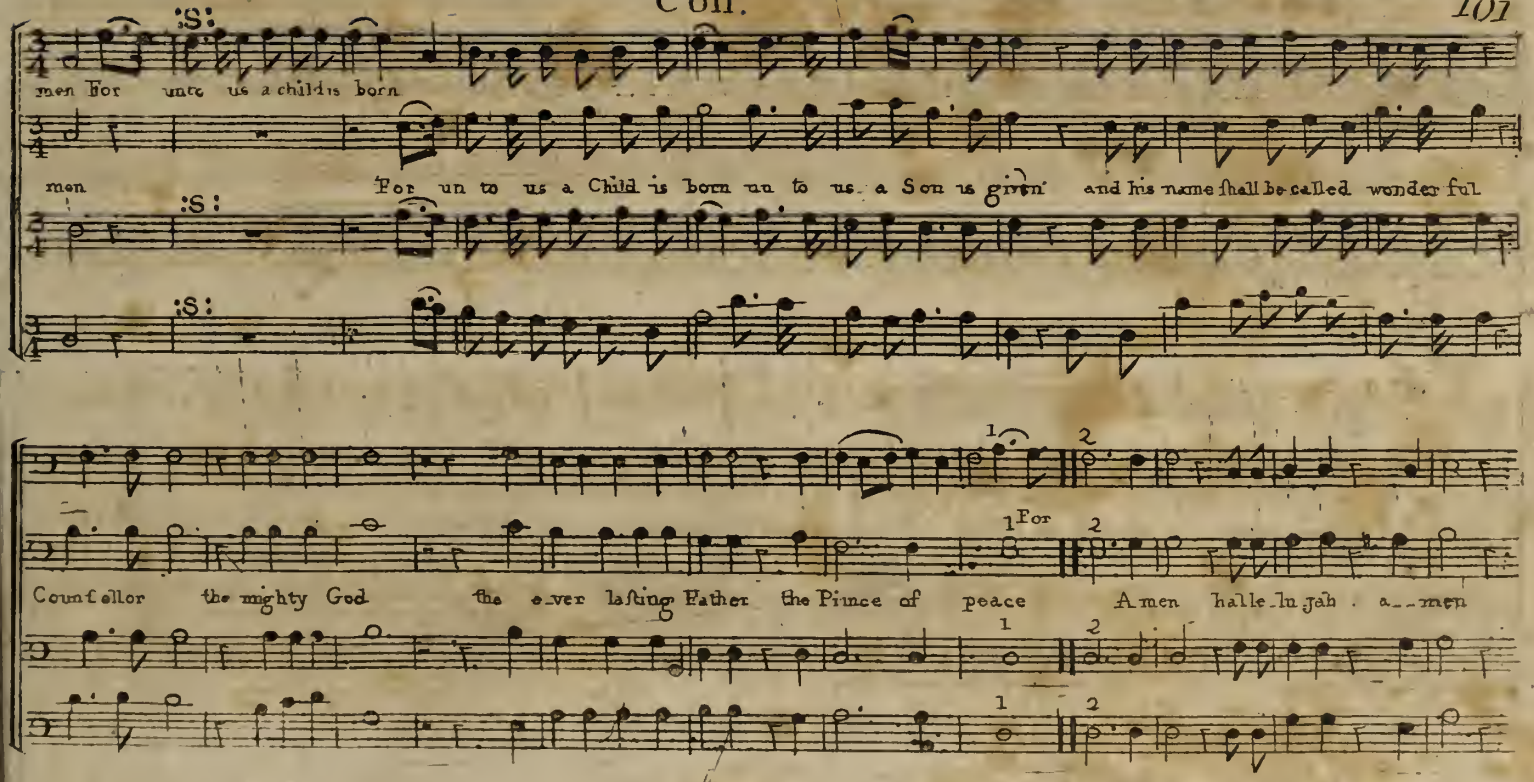



ry of the Lord is ris'n up on thee And the Gen_tiles shall come to thylight and Kings and Kings to the bright_nefs
of thy rif_ing And the Gentiles shall come to thylight and Kings and Kings to the bri_ght nefs of thy rif_ing Sing Sing

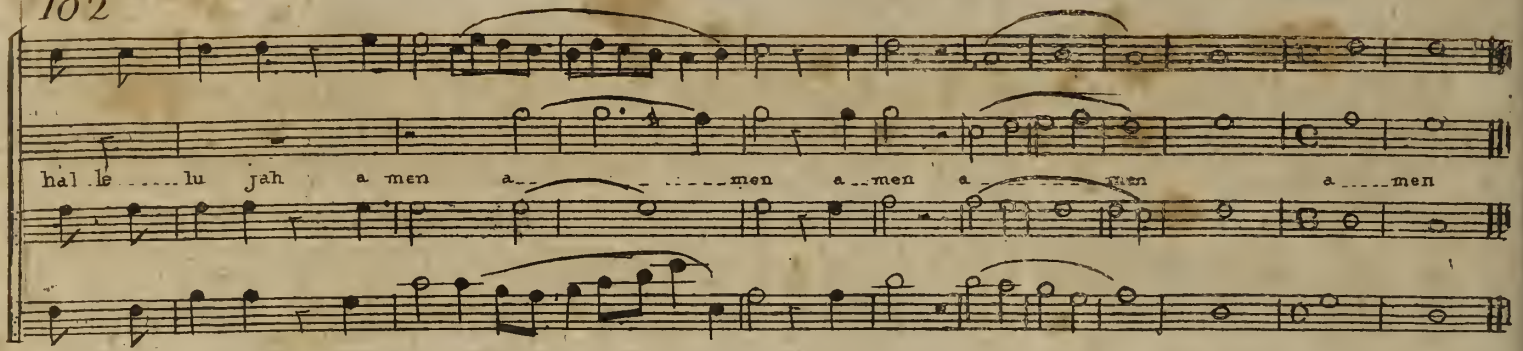

for behold I bring you glad tidings
glad tidings glad
ng O heavn & be joyful O earth
behold I bring you glad tidings glad tidings gl ad
glad tidings glad
for behold
gl
glad tidings gl ad tidings gl ad tidings gl ad
tidings
glad tidings glad tidings glad tidings glad tidings of great joy which shall be
gl ad tidings glad tidings of great joy gl ad tidings
ad tidings glad
glad tidings gl ad


glad tidings of great joy gl ad tidings gl ad tidings glad tidings glad
all people glad tidings glad tidings gl ad tidings glad tidings of great joy glad tidings gl ad
gl ad tidings glad tidings glad tidings glad tidings glad
glad tidings gl ad tidings
tidings of great joy
tidings glad tidings gl ad tidings of great joy which shall be to all people to all all a ll people
tidings of great joy
glad tidings

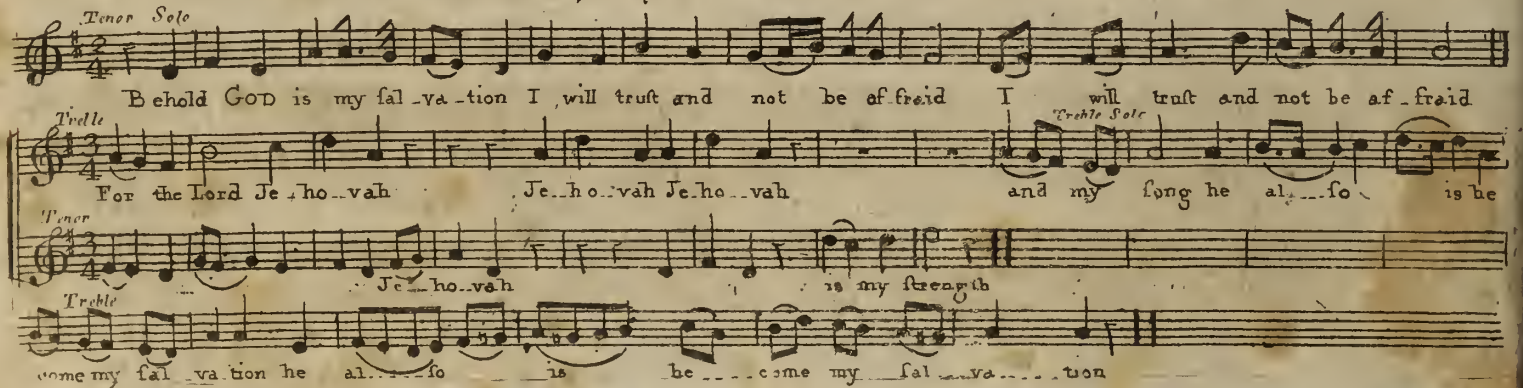

For unto you is. bo rn this day in the city of David a Saviour a Saviour a Saviour who is Chr ist the Lord.
Moderate
and on earth peace & on earth peace
Glo ry: glo ry glo ry be to. God on high and on earth peace peace peace good & l towards
peace & on earth peace & on earth peace
peace
peace peace peace

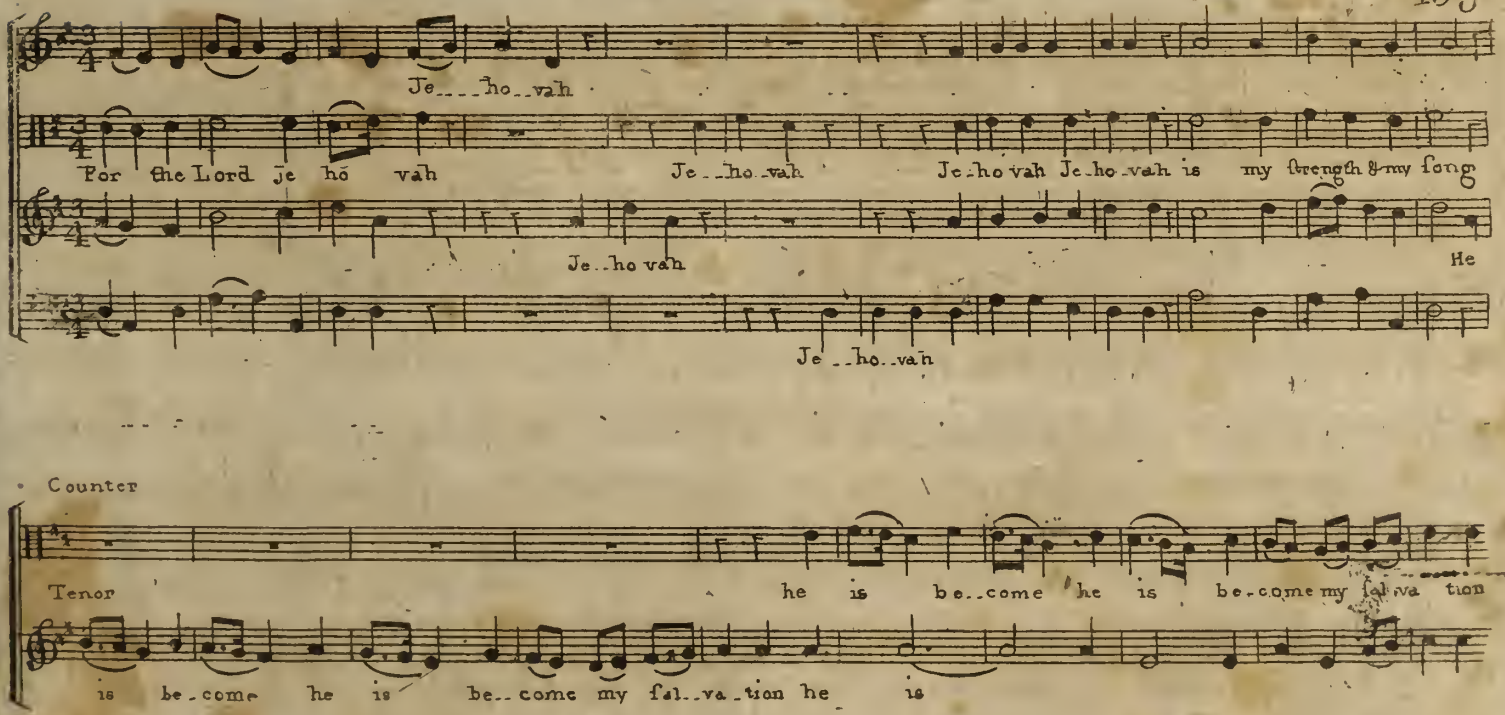

men For unto us a child is born
men For un to us a Child is born un to us a Son is given and his name shall be called wonder ful
Counsellor the mighty God the ever lasting Father the Prince of peace Amen halle lu jah . a__men

Con.



An Anthem, by Mr Selby




Je___ho_vah
For the Lord Je ho vah
Je_ho_vah
Je_ho vah Je_ho_vah is my strength & my song
Je_ho vah
He
Je_ho_vah
Counter
Tenor
he is be_come he is be_come my sal va tion
is be_come he is be_come my sal_va_tion he is

Con.

:S: :S:

be come my sal va ti on he

:S: :S:

sal va tion sal va tion he is be come my sal va tion

:S: :S:

:S: :S:

be come my sal va tion he

Bass Solo

He hath raised up the tab er na cle of David of Da

vid that was fallen he has clo sed up the breaches thereof

he hath raised up the ru ins he has built it as in the days of old & cause

eth his people to re joice to re joice to re joice to re joice therejoice therein

call up on his name

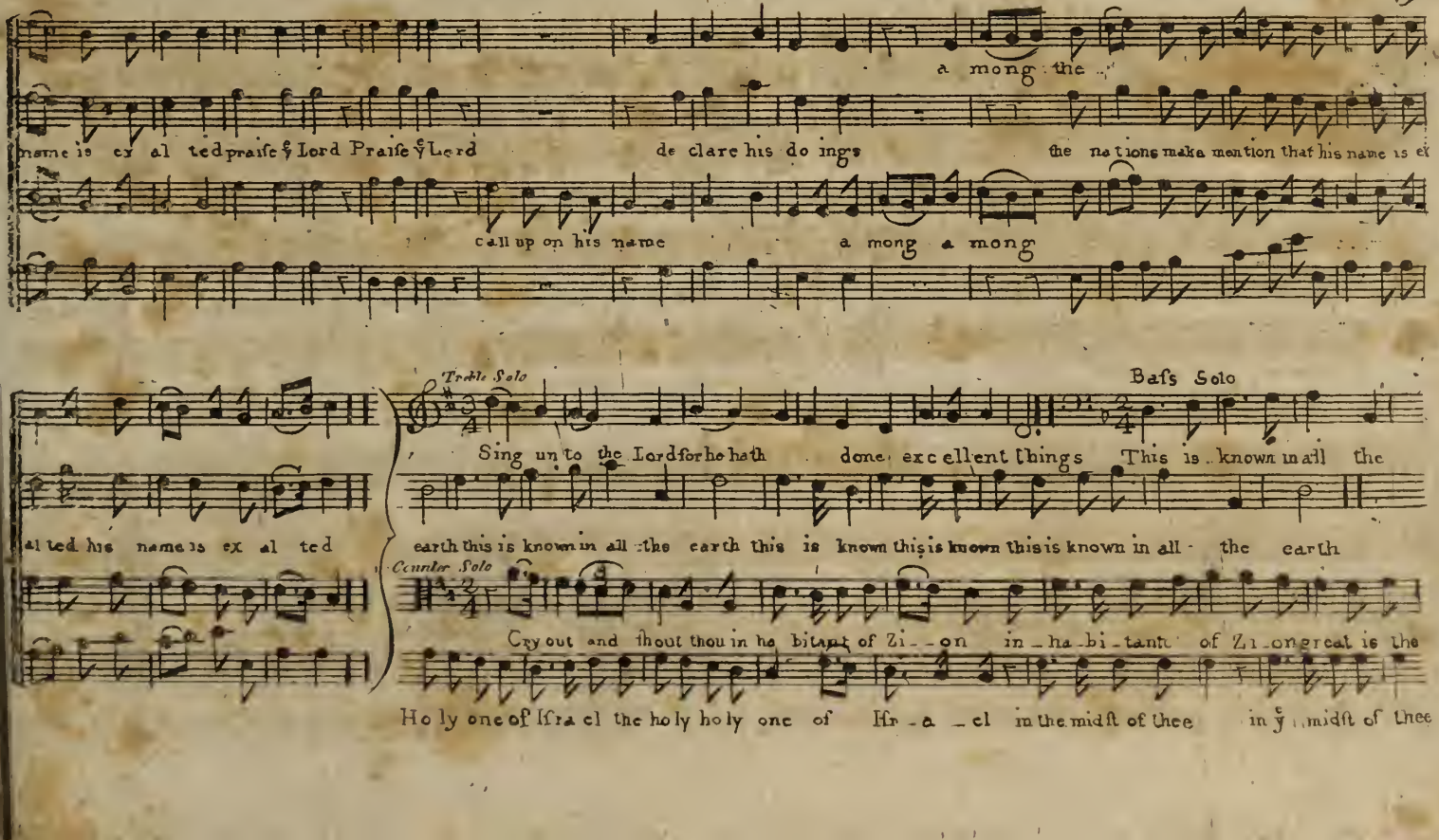
exal ted

among the nations make mention that his name

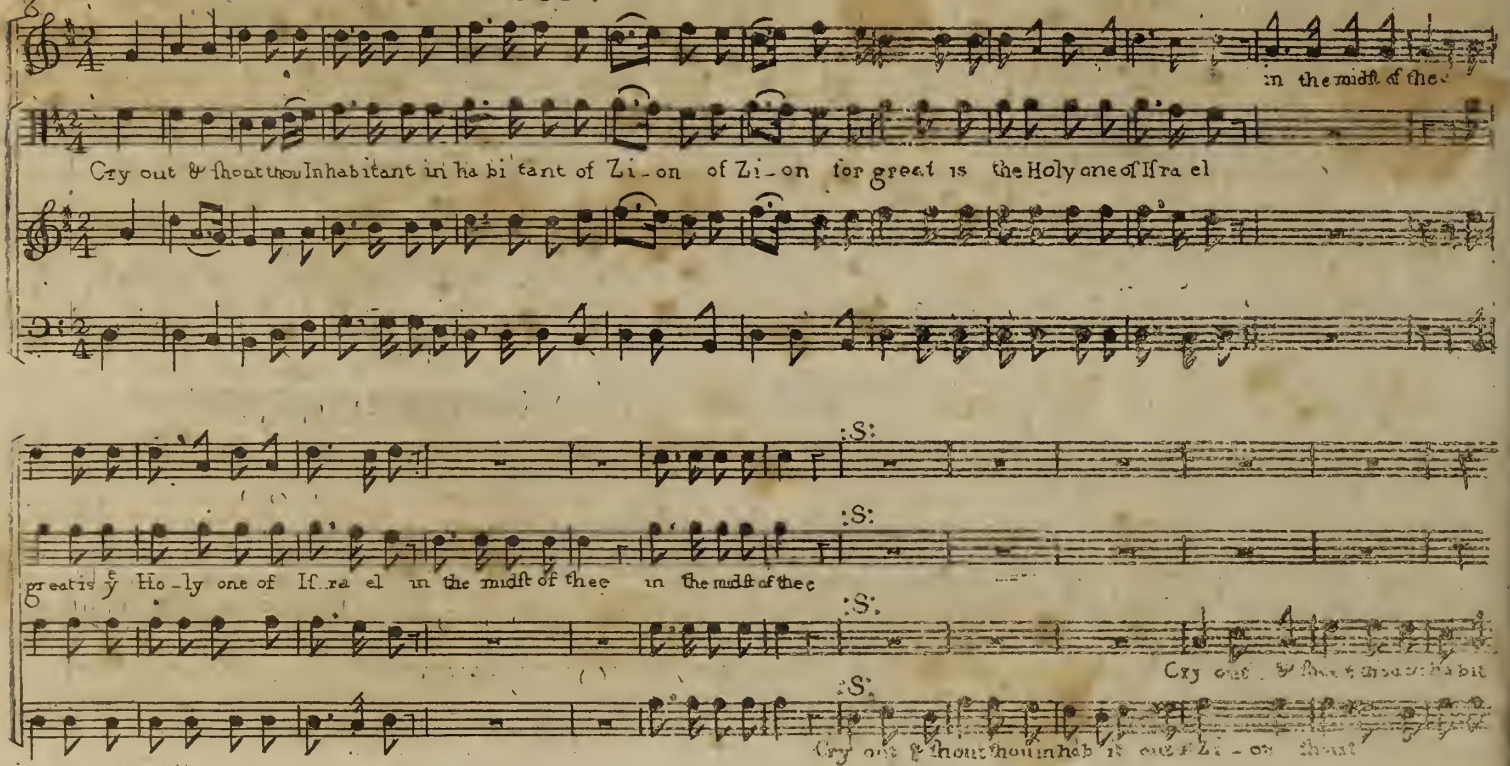
Praise the Lo rd

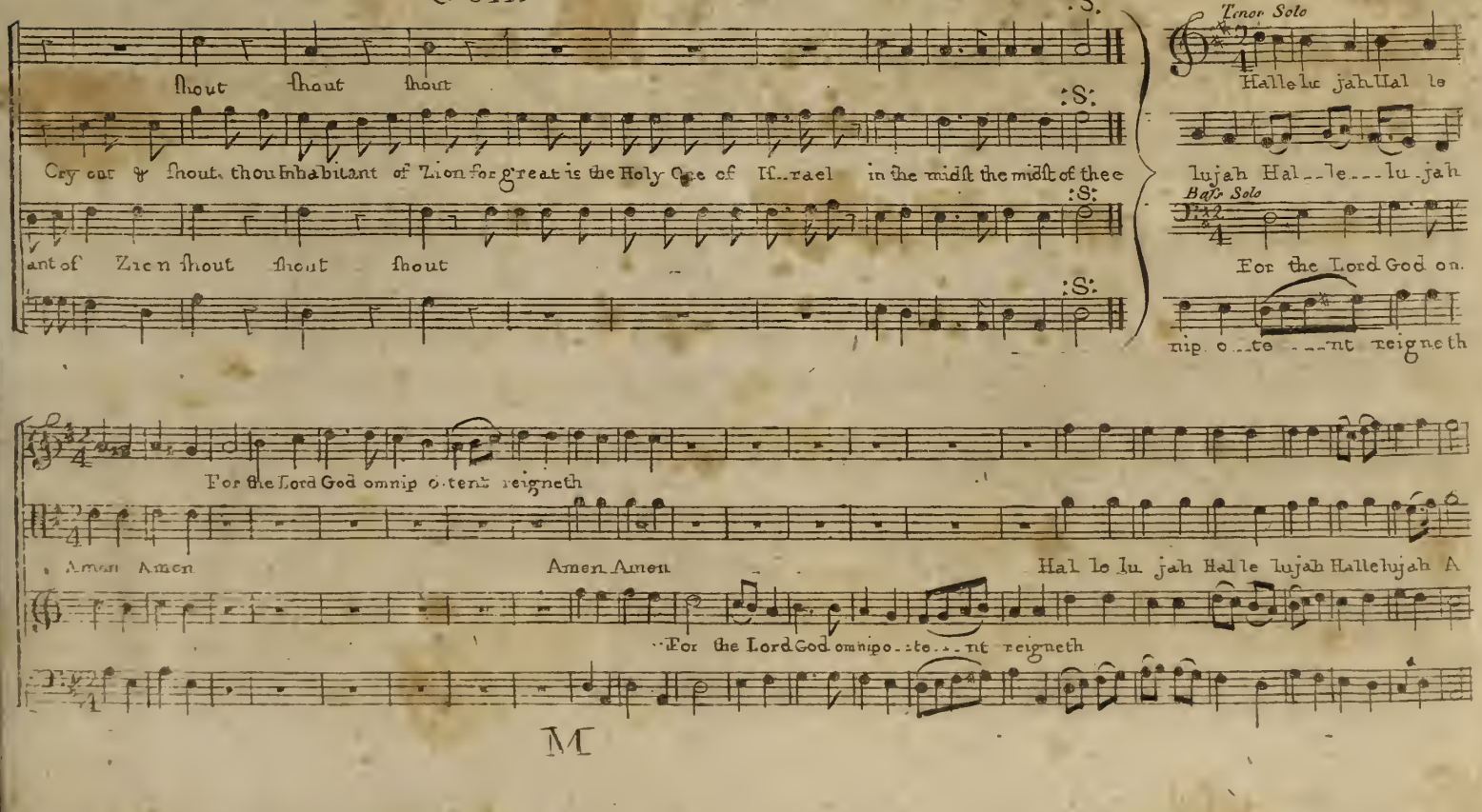
is ex al ted

de clare his doings


a mong the
name is ex al ted praise ye Lord Praise ye Lord
de clare his do ings
the na tions make mention that his name is ex
call up on his name
a mong a mong
Treble Solo
Bass Solo
Sing un to the Lord for he hath done exc ellent things This is known in all the
al ted his name is ex al ted
earth this is known in all the earth this is known this is known this is known in all the earth
Counter Solo
Cry out and shout thou in ha bitant of Zi on in ha bi tant of Zi on great is the
Ho ly one of Isra el the holy holy one of Is a el in the midst of thee in ye midst of thee

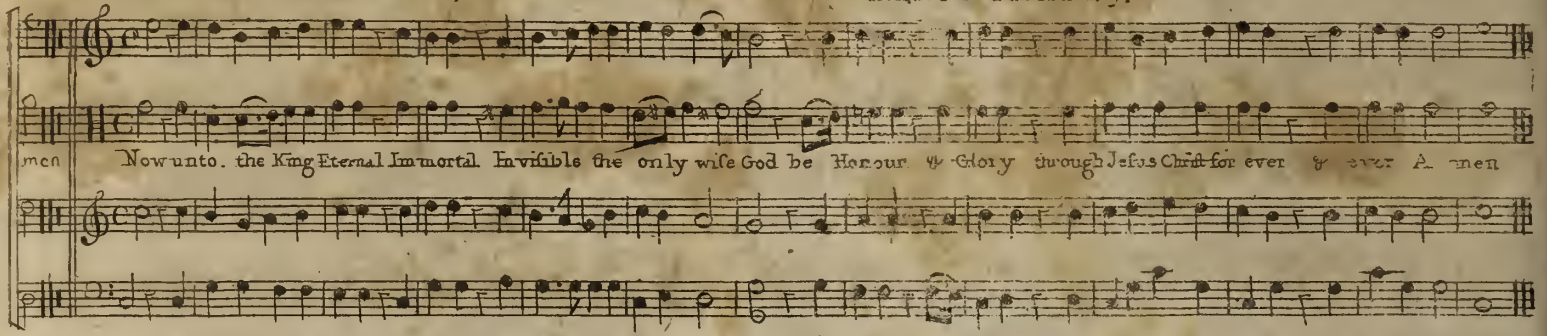
Con.


in the midst of thee
Cry out & shout thou Inhabitant in ha bi tant of Zi_on of Zi_on for great is the Holy one of Isra el
:S:
:S:
great is y Ho_ly one of Is_ra el in the midst of thee in the midst of thee
:S:
Cry out & shout thou inhab
:S:
Cry out & shout thou inhab it out Zi_on shout

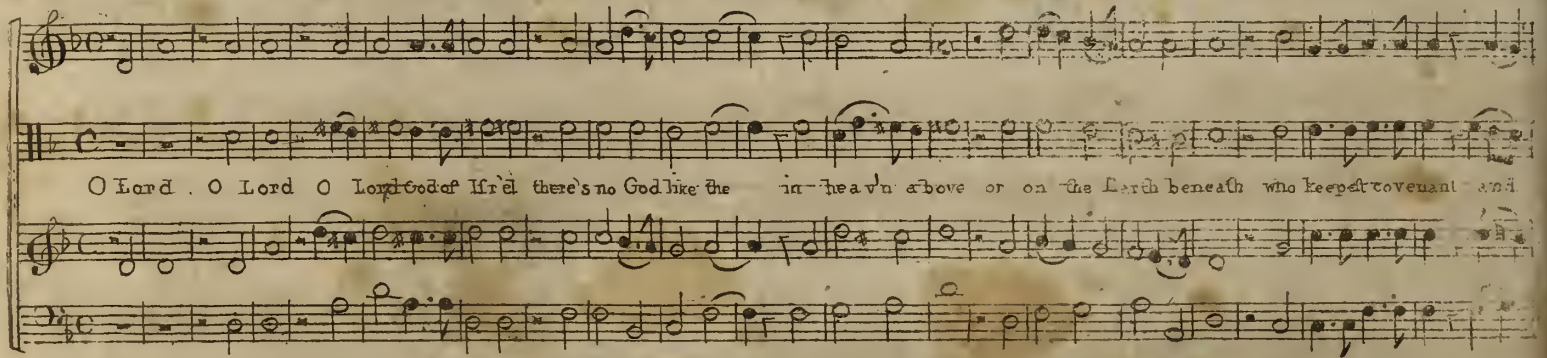

:S:
shout shout shout
:S:
Cry out & shout, thou Inhabitant of Zion for great is the Holy One of Israel in the midst the midst of thee
:S:
ant of Zion shout shout shout
:S:
Tenor Solo
Halle lu jah Hal le
lujah Hal le lu jah
Bass Solo
For the Lord God on.
nip o te nt reigneth
For the Lord God omnip o tent reigneth
Amen Amen
Amen Amen
Hal le lu jah Halle lujah Hallelujah A
For the Lord God omnipo te nt reigneth

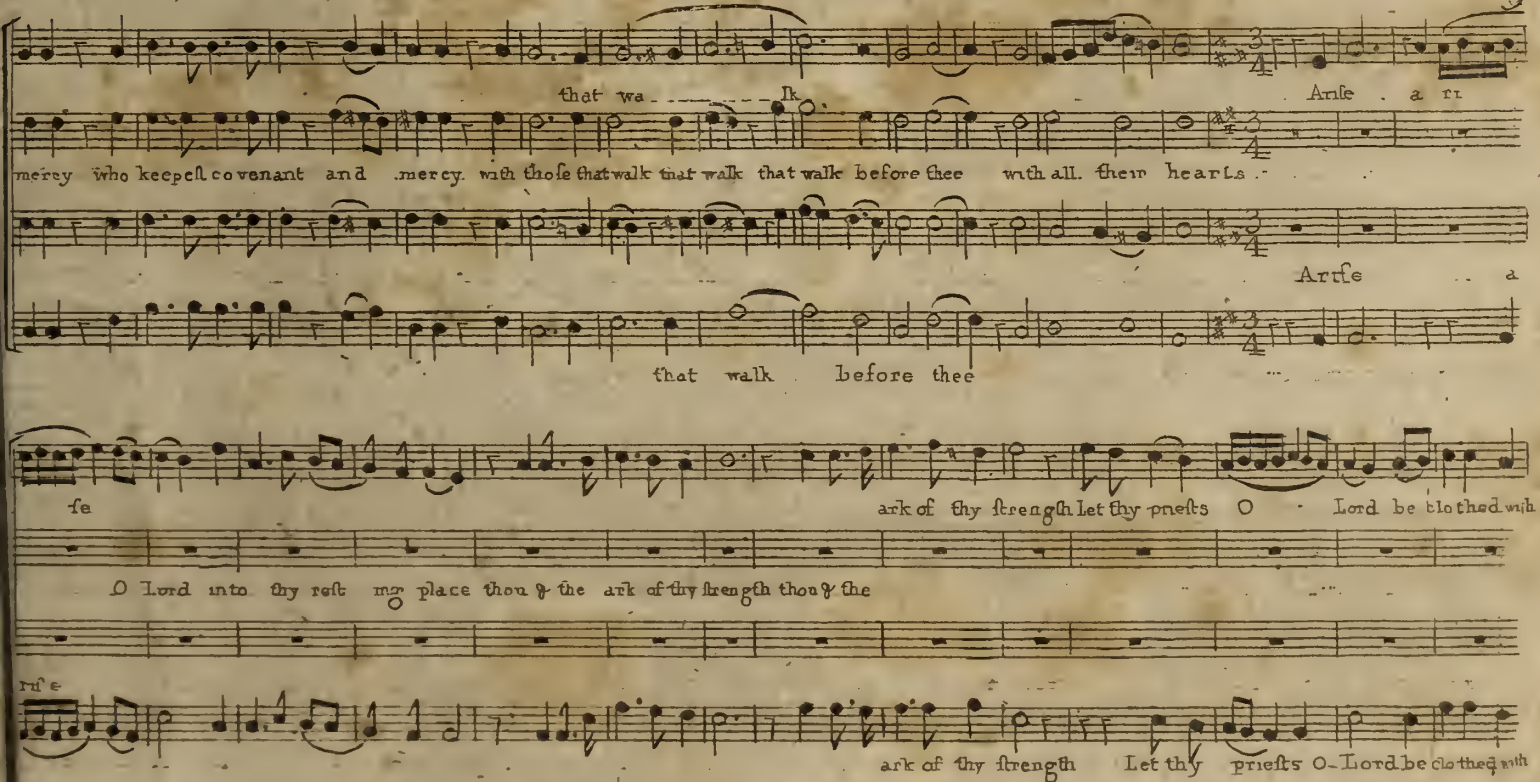
DOXOLOGY by Mr SELBY

N.B. This Piece does not belong to the Anthem, but if it be Sung with it it be for in the same Key.

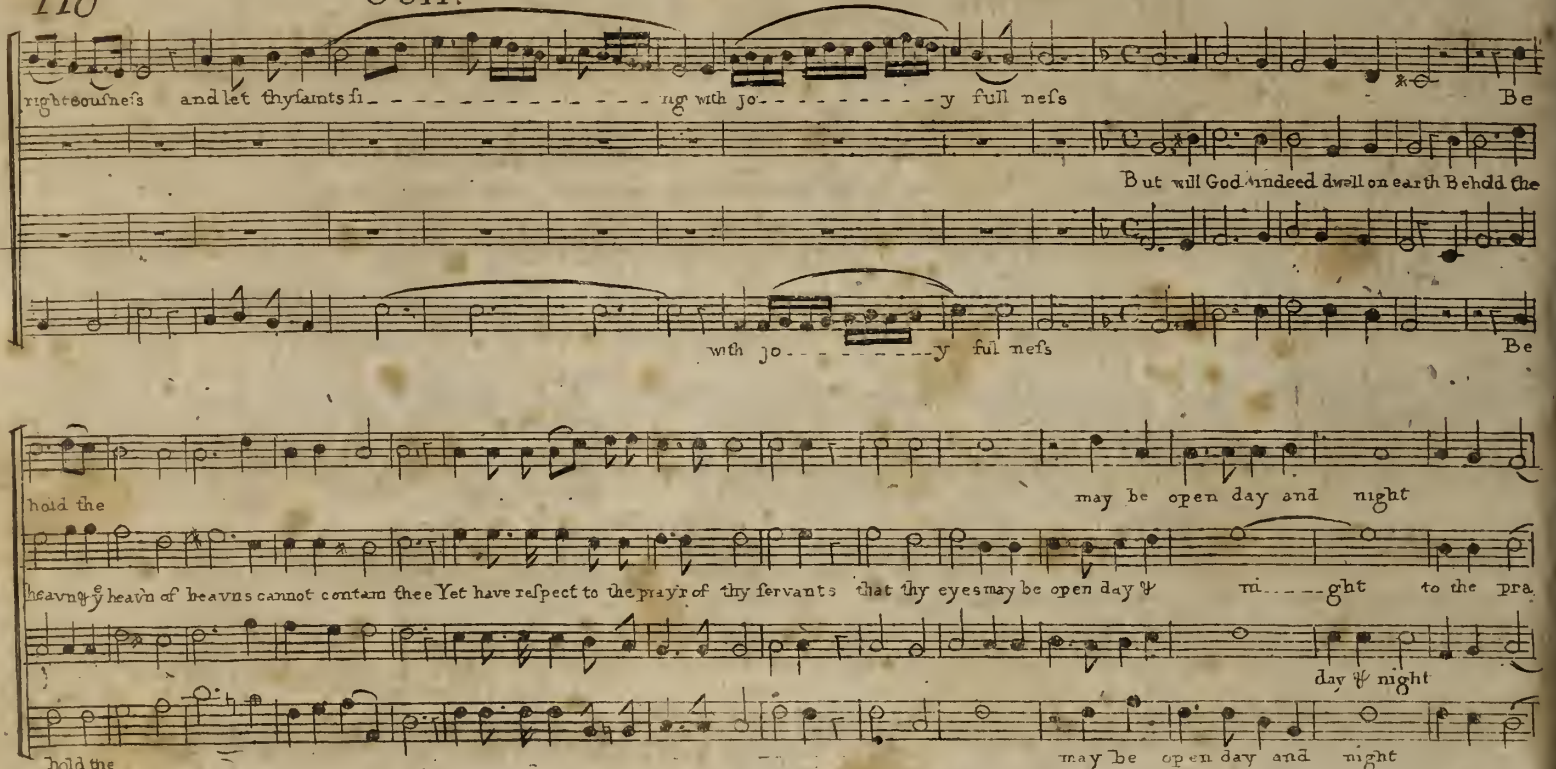


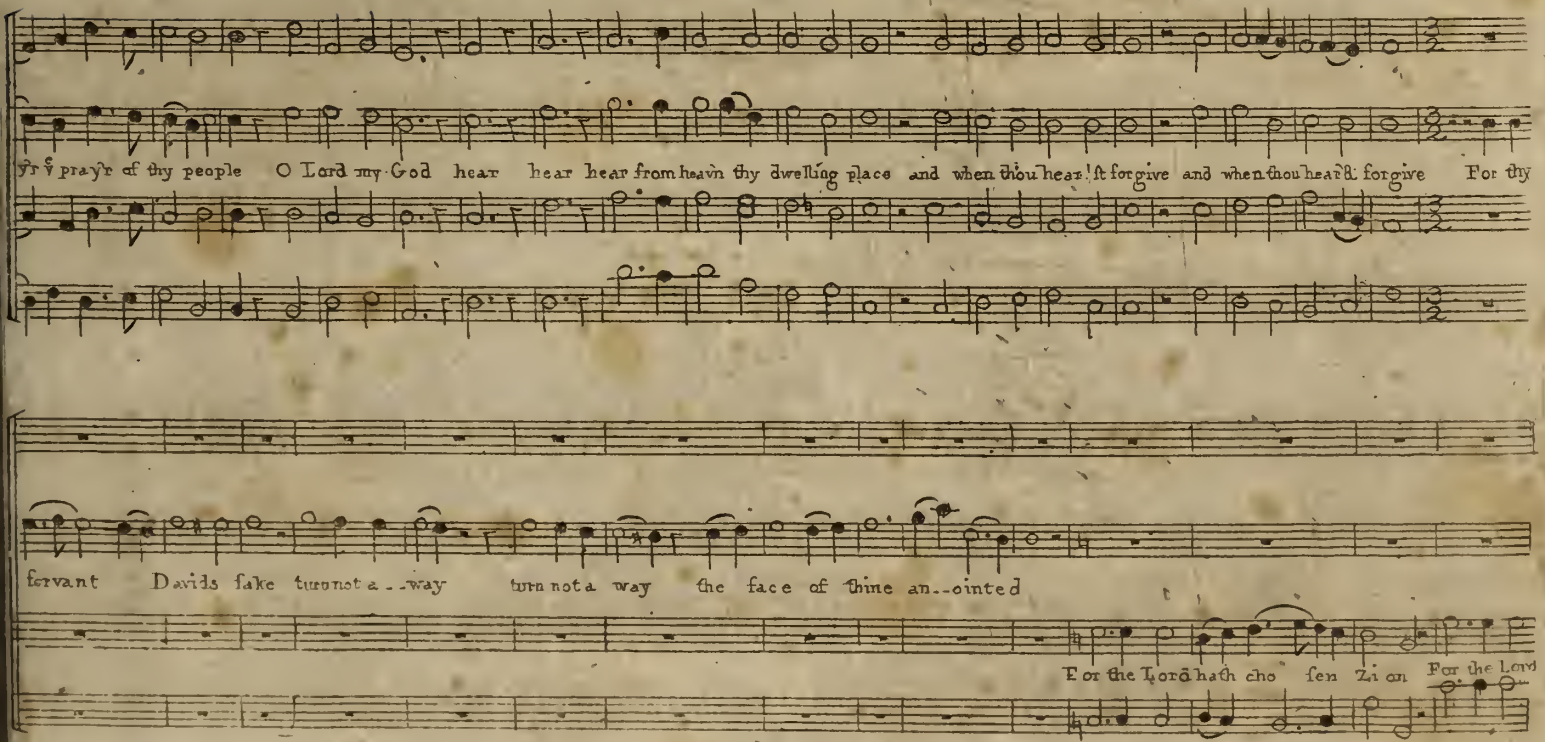
ANTHEM, 1 Kings 8 th. Chapter & Ps. 132

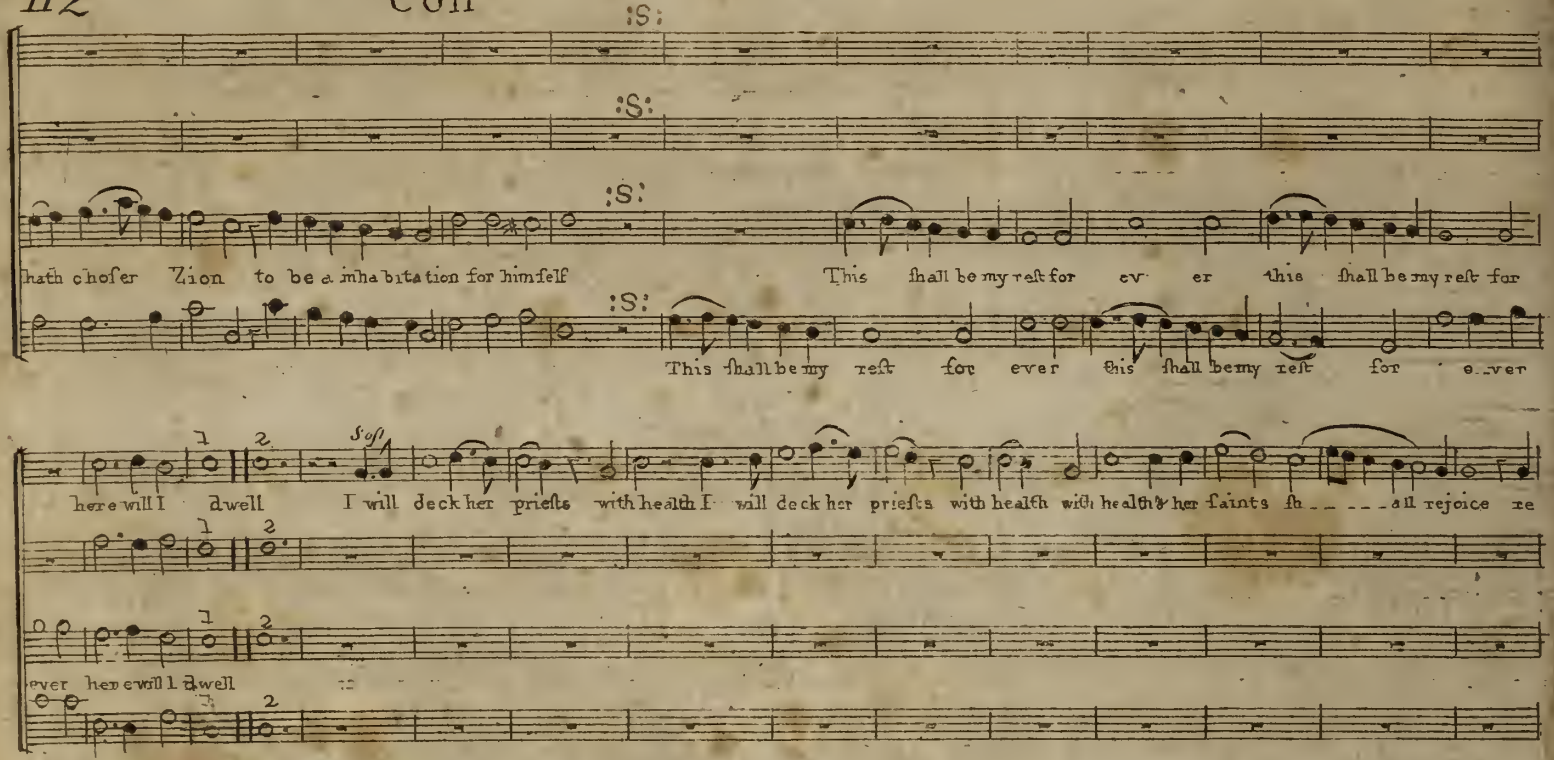


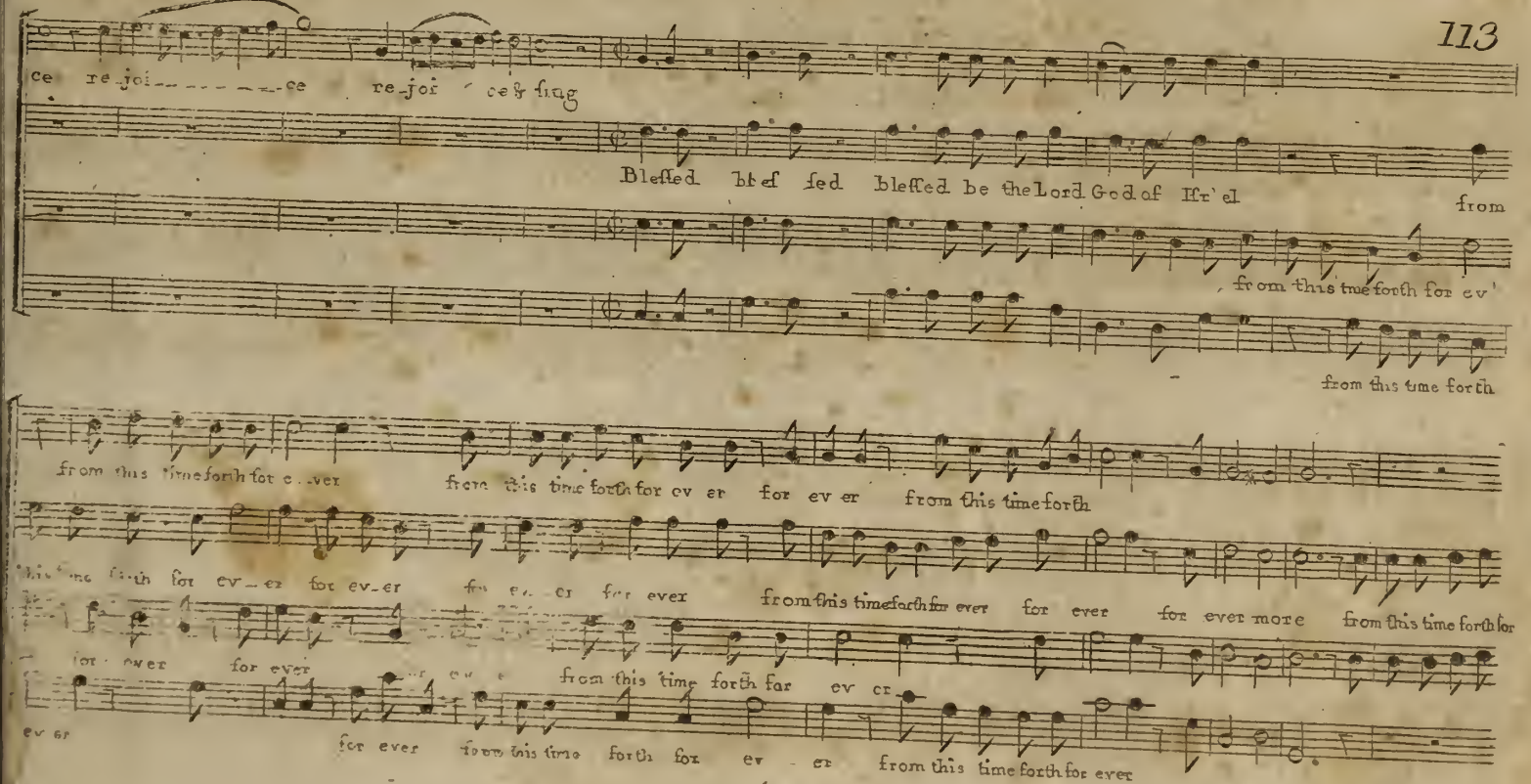

that wa lk
Arise a ri
mercy who keepest covenant and mercy with those that walk that walk that walk before thee with all their hearts
Arise a
that walk before thee
se
ark of thy strength Let thy priests O Lord be clothed with
O Lord into thy rest my place thou & the ark of thy strength thou & the
rise
ark of thy strength Let thy priests O Lord be clothed with

Con.

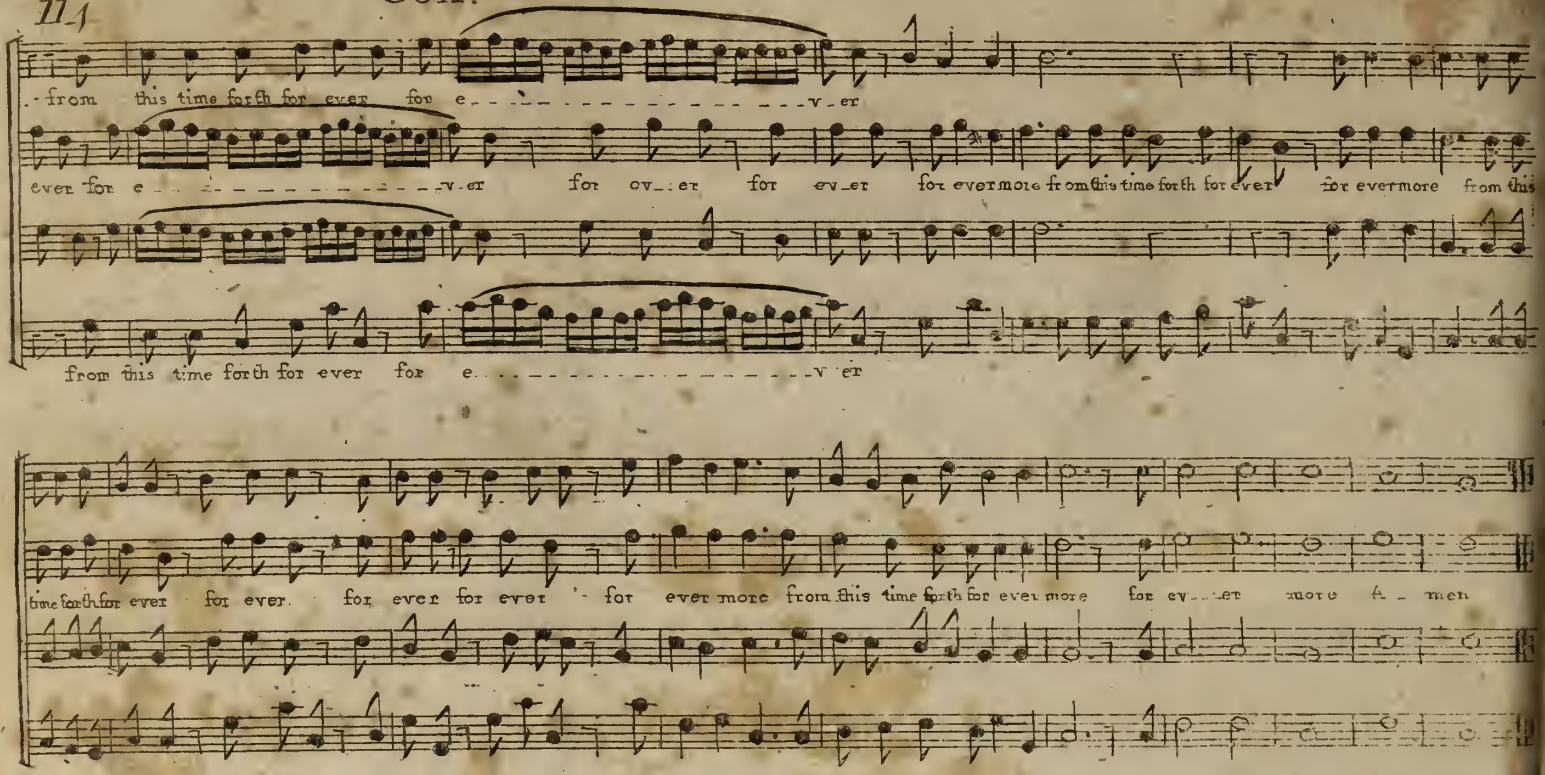

righteousnes and let thy saints sing with joy full nes
Be
But will God indeed dwell on earth Behold the
with joy full nes
Be
hold the
may be open day and night
heavn & heavn of heavns cannot contain thee Yet have respect to the prayr of thy servants that thy eyes may be open day & night to the pra
day & night
hold the
may be open day and night


yr ỹ prayr of thy people O Lord my God hear hear hear from heavn thy dwelling place and when thou hear'st forgive and when thou hear'st forgive For thy
servant Davids sake turn not a - way turn not a way the face of thine an - ointed
For the Lord hath cho sen Zi on For the Lord


:S:
:S:
:S:
hath chosen Zion to be a inhabitation for himself
This shall be my rest for ever this shall be my rest for
:S:
This shall be my rest for ever this shall be my rest for ever
1 2
Soft
here will I dwell I will deck her priests with health I will deck her priests with health with health & her saints sh_ _ _ _ all rejoice re
1 2
1 2
ever here will I dwell
1 2


ce re joi ce re joi ce sing
Blessed blessed blessed be the Lord God of Isr'el from
from this time forth for ev'
from this time forth
from this time forth for ever from this time forth for ever for ever from this time forth
from this time forth for ever for ever from this time forth for ever for ever for ever more from this time forth for
for ever for ever from this time forth for ever
for ever from this time forth for ever from this time forth for ever

Con.


from this time forth for ever for e - v - er
ever for e - v - er for ov - - er for ev - er for evermore from this time forth for ever for evermore from this
from this time forth for ever for e - v - er
time forth for ever for ever. for ever for ever for ever more from this time forth for ever more for ev - - er more A - men

FINIS.

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